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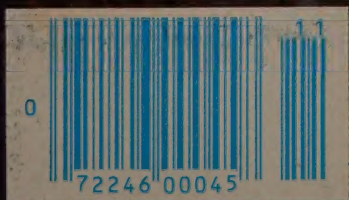
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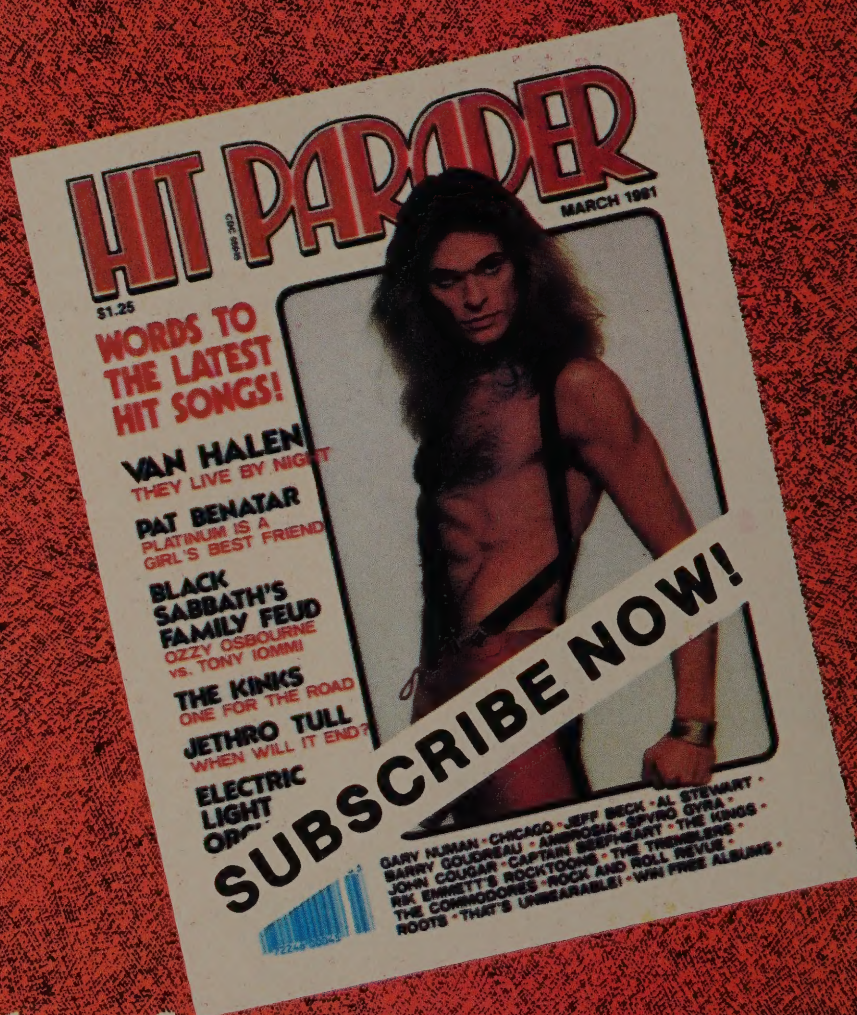
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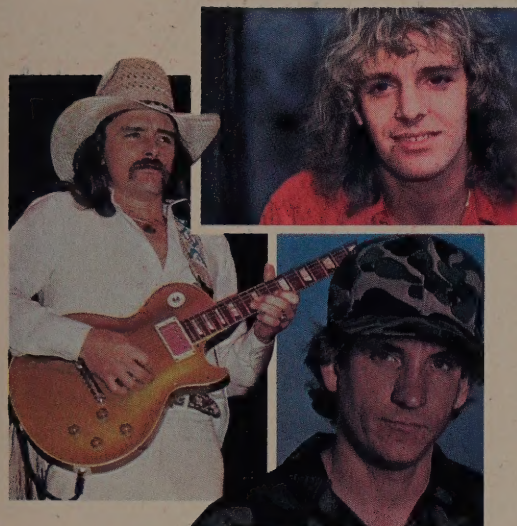
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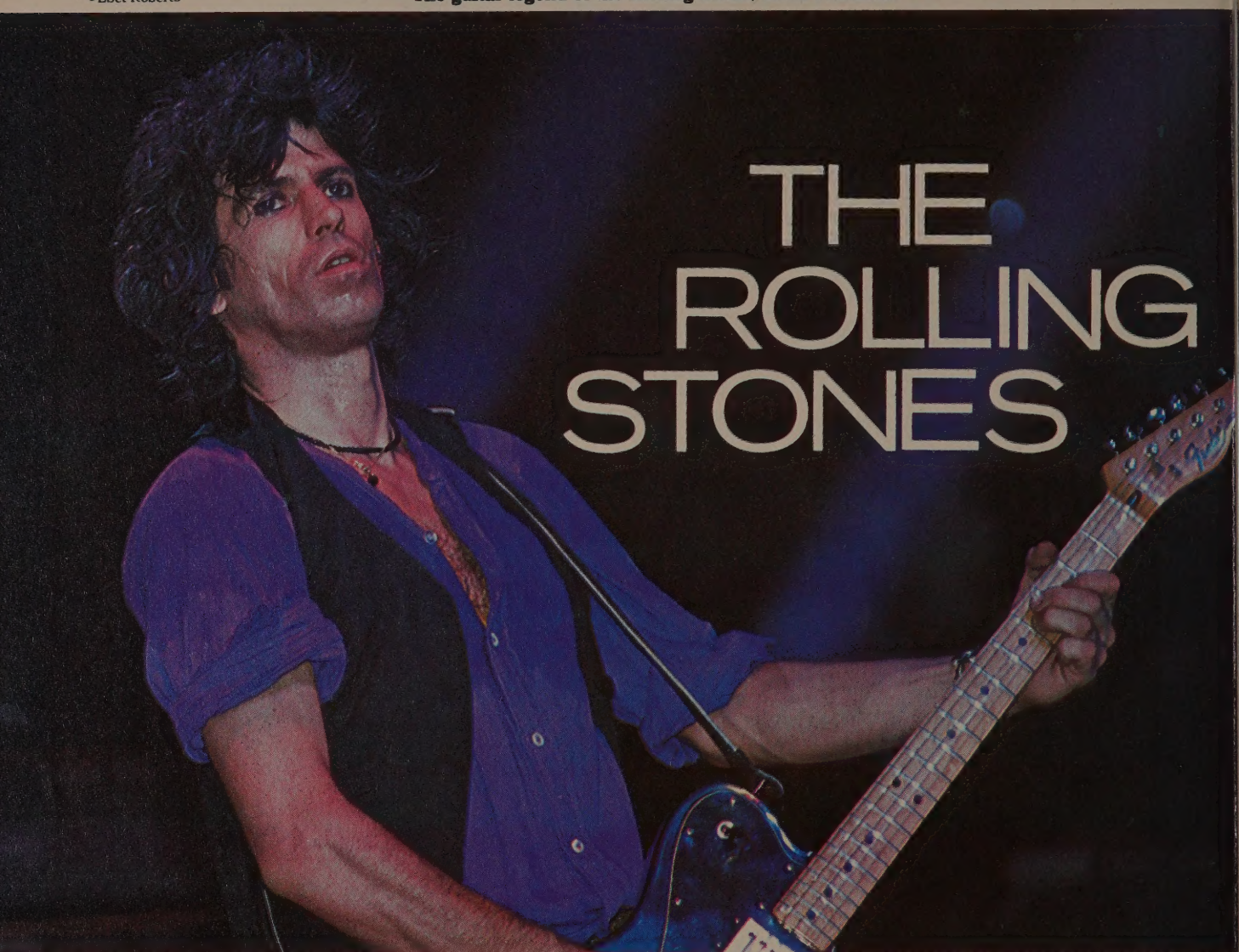
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THE ROLLING STONES

CONFESSIONS OF A FANATIC

The Coast-To-Coast Adventures Of A Rock & Roll Junkie.

by Charley Crespo

My fanaticism with the Rolling Stones started about the time of the group's first Madison Square Garden show. Like most teenagers in 1969, I saw the Stones on television and heard all their hits on the radio. That same year, I went to concerts regularly at places like Bill Graham's Fillmore East and spent late hours outside places like Nobody's and Steve Paul's Scene, bars where rock musicians and groupies hung out (I was too young to fake the minimum drinking age of 18). I saw the Doors, the Who,

Jimi Hendrix, Jefferson Airplane, Janis Joplin and countless others but I never saw the Stones.

I remember how, a few weeks before the Madison Square Garden dates, I happened to notice the Stones listed in the **TV Guide** as guests on the Ed Sullivan show that evening. I knew the show was broadcast live every week, so I put my shoes on and nearly flew to the theater. I talked my way in, but found myself in a balcony seat behind a spotlight that blocked my view.

Most of the audience looked like

tourists. Where were the young people? Where were the Stones fans? I was the only person who screamed when the Stones were introduced. Disappointment set in instantly; the Stones weren't on live, but on a prerecorded tape, a rarity for the highly rated, big budget television show.

Actually, I was more anxious **than** ever to see the Stones perform **live**. When the group finally came to Madison Square Garden, I went to all three performances and loved them so much I have been

preoccupied with the Stones for years.

The turning point came a few months later, when, Tania, a friend of mine, told me she saw the Stones six times on their most recent tour. She had hitchhiked alone to Philadelphia, Detroit and two other cities. Until then, the possibility of seeing a concert outside of New York had never occurred to me. Hitchhike? An affordable way to get out of New York for a while and see the world's greatest rock and roll band at the same time. Why had I never thought of that? I asked my friend a million questions about how to hitchhike. I swore that from that

day on, if the Stones were anywhere on the continent, I would be there also.

The Stones didn't tour again until 1972. By that time, I'd seen

"I swore that from that day on, if the Stones were anywhere on the continent, I would be there also."

many more supergroups in concert, but I still hadn't seen much of the country. Tania and I began hitchhiking to Vancouver, where their tour was to start the last week

of July. We had very little money, but with the age of hippies just starting to die out, we suspected we'd make ends meet by panhandling outside the concerts. My determination was unstoppable; my partner and I packed our clothes in waterproof bags and charted the entire two-month route.

It took us four days of continuous hitchhiking to make it to the west coast, riding in cars, trucks, trailers, vans and pickups. We took turns sleeping and watching the road. Very few people along the way knew why we were going out west; we knew the drivers who picked us up could never understand what following a tour

The Stones, from left: Keith Richards, Ron Wood, Mick Jagger, Charlie Watts and Bill Wyman. Their new album, *Tattoo You*, is another smash.



"Nothing would have hurt as much as having Mick Jagger think I was out of my mind for being a fan."



meant to us.

Inflation hadn't set in yet in 1972. We arrived in every city in time for the concert and panhandled nickels and dimes for food from people waiting to go into the show. Often, we were able to panhandle concert tickets as well. Concerts weren't as big a deal then and a person stuck with an extra ticket at the last minute wasn't able to unload it anywhere else.

We followed the same pattern night after night for two months. If the next city was distant, we'd hitchhike there right after the concert, right through the night, sleeping in the cars that gave us a ride. If the next city was nearby, we'd find floor space at a college dormitory, or stay at YMCA-type hotels or with the Jesus freaks who'd come to many of the shows to pass out religious literature. Twice, with no other recourse, we slept in the staircase of a building. Never once did we think about

quitting. I panhandled tickets, snuck in or talked my way into 35 of the 52 Stones concerts we went to that summer. Tania unwittingly charmed a few of the staff early into the tour, so she was able to get into almost every show. I never once grew tired of seeing the concert, of rushing the stage, of

"Twice we slept in the staircase of a building."

watching Mick Jagger, Keith Richards, Mick Taylor, Bill Wyman and Charlie Watts, and seeing the United States for the first time.

It turned out that quite a few young people were following at least part of the tour, whether they were simply fans like us, profiteers selling t-shirts or religious enthusiasts looking for lost souls to

convert. We wound up making friends with people all around the country. It helped us complete the 15,000 miles of thumbing.

All along the way, people kept asking us if we'd met the Stones. Ironically, that struck us as odd. We never even made an attempt to meet them. We had no *desire* to meet them, strange as it seems. We just wanted to be at all their concerts because they were so exciting. I couldn't accept boredom in New York when there was a Stones concert to be seen in St. Louis. Yet I wondered what I would say to Mick Jagger if I ran into him. I thought about it often, but I couldn't think of one thing he would never have heard, except that I was hitchhiking around the country risking my life to see his concerts. I would have loved for him to know how much I enjoyed the shows, but I figured he would only think I was nuts. How could he relate? Anytime he wanted to go to a concert, he rode a limousine. I

could admit that what I was doing was extreme, but it was what I really wanted to do. I couldn't tell him, because after all the hassles, the traveling, the paranoia of touring on my end of it, nothing would have hurt as much as having Mick Jagger think I was out of my mind for being a fan. I opted not to meet him or the others. Besides, the Stones were surrounded by impermeable security at all times on the tour. I sometimes wondered if they ever met *any* of their fans.

The Stones toured again in 1975 and 1978. I travelled around the

country again for both of those tours, though not nearly to the extent of my first adventure. By the 1975 tour, I had already begun a budding career as a music journalist. The tour was not official business, however, so I had to go the civilian route once again: car pools, buses, trains and by 1978, even a few airplanes got me from place to place more often than my scaled-down hitchhiking. I slept in cars, friends' houses and hotels, and bought tickets to concerts I couldn't talk my way into.

At press time, a Stones tour has been booked for the late Summer, but delays in the making of the new album, **Tattoo You**, threaten to postpone the tour. The Stones won't invite me, a total stranger, along on the entire tour, though naturally I can think of dozens of ways I can be useful as tour personnel.

Even now, twelve years after my first Stones concert, I can't bear the thought of being in New York when the Stones are rocking elsewhere. I guess when this tour does happen, I'll be hitting the road once again. □



© Eric Roberts

Ron Wood's New Barbarians tour was an outlet for his individual needs — now he's a full-time Stone again.

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CHEAP TRICK'S
RICK NIELSEN



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ROCK POWER



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AUGUST 1981

VOL. 1 ISSUE 1

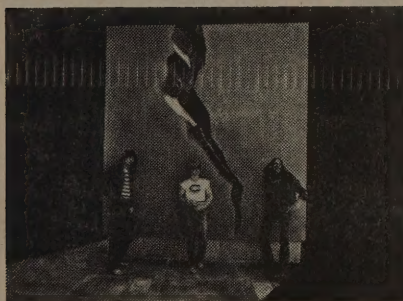
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NIPPER NEWS PIX

TOUR-PHASE ONE

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9/10	Odessa, TX	10/7	Erie, PA	9/24	Austin, TX	11/5	Los Angeles, CA
9/11	San Antonio, TX	10/8	Dayton, OH	9/25	Houston, TX	11/6	Reno, NV
9/12	Lubbock, TX	10/9	Chicago, IL	9/26	Dallas, TX	11/7	Oakland, CA
9/13	Oklahoma City, OK	10/10	Indianapolis, IN	9/27	Beaumont, TX	11/8	Sacramento, CA
9/17	San Angelo, TX	10/11	Pittsburgh, PA	10/2	Kansas City, MO	11/19	Portland, OR
9/18	El Paso, TX	10/30	Cleveland, OH	10/3	St. Louis, MO	11/20	Seattle, WA
9/19	Phoenix, AZ					11/21	Spokane, WA



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BILLY SQUIER

MAN ON THE RUN

"I've Been A Loner My Whole Life."

by Anna Cerami

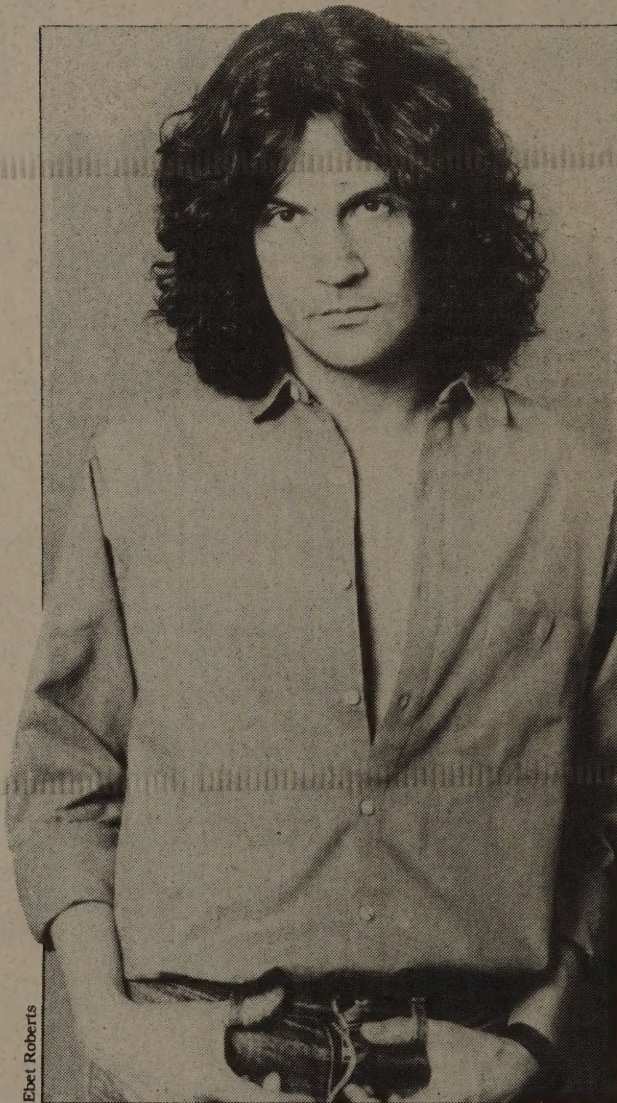
In the midst of a grueling tour which will eventually take him to Japan, Australia and South America, Billy Squier said with a sigh, "You spend a lot of time listening to other people and what they think. Trying to please a lot of people can be very confusing. For this record I said, I've got to do this for me."

What Squier did was to rely on his intuition when writing and recording his current Capitol Records release, **Don't Say No**. The 10-song LP, on which he successfully combines hard-rock intensity with heartwarming sensitivity, has no doubt put Squier higher on the charts. And although his name may not be a household word, Squier is by no means a newcomer to this business.

Born and raised in a Boston suburb, Squier ventured into Manhattan during the heyday of Max's Kansas City, when the Velvet Underground and Andy Warhol were exulted demigods of the avant-garde. Squier was then a member of Magic Terry and the Universe, for which he composed music for high-school friend Magic Terry's epic poems.

The group, "somewhat of a precursor to Patti Smith with a little Alice Cooper thrown in," garnered quite a bit of industry interest before breaking up when "we blew it. We got out of hand, thought we were more famous than we were." Within the next few years, Squier travelled back and forth between New York and his native Massachusetts.

He joined the legendary



Elbet Roberts

Billy Squier: "It was time to come out of the closet."

Sidewinders which, along with the Modern Lovers, were largely responsible for pioneering the flourishing music scene in Boston. The group received much local attention and released an LP on RCA (produced by Lenny Kaye) before disbanding. Squier then as-

sembled Piper, in which he took on the chores of writer/arranger/vocalist and lead guitarist. The heavy-rock outfit recorded two albums for A&M, **Piper** and **Can't Wait**, before Squier felt it was again time to move on.

"I've been a loner my

whole life," said Squier. "I've never been part of a gang, and I think that's what these groups came to symbolize for me. That was the first time I ever built something from scratch," he noted of his work with Piper. "I was in control, although not as much as I wanted to be. The reason I dissolved the band was because it was time to come out of the closet, so to speak. I was basically a solo artist under the cover of a band for various reasons."

With a career that had taken more detours than a road under construction, Squier landed on the right path with his 1980 solo debut, **The Tale of the Tape**, which boasted the Squier/Desmond Child collaboration, *You Should be High, Love*.

Although **The Tale of the Tape** was critically acclaimed, it didn't put Squier over the top as many predicted. It was time for a new plan of action. Following the success of last summer's tour with Alice Cooper, Squier immediately entered New York's Power Station recording studio, and penned the material for **Don't Say No** just prior to recording it.

"You need to write spontaneously and take advantage of everything that's happened to you in as current a way as possible," he said. "This album came much quicker and I had to trust my instincts, which was a good experience for me. And, judging from the way it's been received, maybe my instincts are a little better than I thought." □

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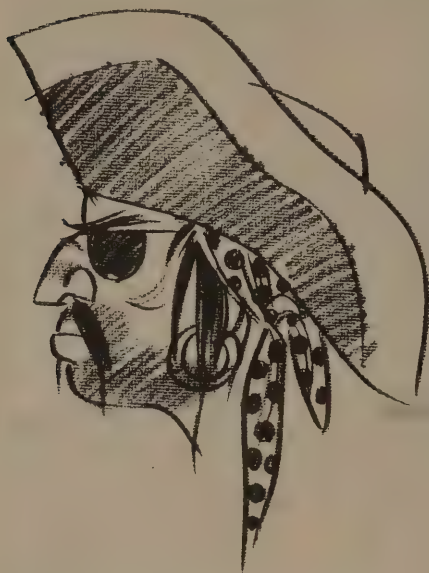
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THE KISS KONTROVERSY: 1981

I've been an avid Kiss fan for quite a while now and, like many of their fans, was upset to learn that Peter Criss had left the band. Back in October, after I had found out who their new drummer was, I decided to write him a letter. Then in November I received a letter from Eric himself. I was really surprised to get the letter. He had taken time out from a hectic tour schedule (he wrote the letter while in Australia). I then answered his letter again, thanking him for his letter. Just after Christmas, I received another letter from him. The point that I want to get across to other Kiss fans is that Eric definitely belongs in Kiss and is decent enough to actually answer his mail. I realize that he won't be the same as Peter, but then there's only one Peter Criss. I also received a Christmas card from Peter.

Patty MacLeod
Kingston, Ontario, Canada

I think Kiss sucks. Their music is horrible. If they got Van Halen's lead guitarist, Eddie, up against Ace, Edward would blow him away easily with no trouble at all.

Rose Reilmann
Healdsburg, California

Where has all the good rock gone? Speaking for my friends and myself, Kiss sux.

Shannon Morrow
Winston-Salem, North Carolina

Let me tell you, all this Kiss crap is nauseating. The band is made for little kids.

Mike Smedley
Jacksonville, Florida

Kiss is the best damn group around today that's worth a shit. When you go to a concert, people like to get their money's worth and Kiss gives a supershow for your money. They can kick ass all night long.

Phillip Box
Picayune, Mississippi

I can't believe you waste pages in your magazine on Kiss. That's almost as bad as writing articles on the Bee Gees. They are a dead group; give them up. I can't believe they've actually lasted this long.

Pat Rausch
Rochester, New York

I love Kiss. I know a lot of people put Kiss down because they're gross in some ways, but it's fun and neat in some ways.

C.P. Woods
Ottumwa, Iowa

I will issue a direct challenge to the Kiss Army. Pick up your makeup, platform dragon shoes and Gene Simmons posters and throw them in the trash compacter. Then listen to your Kiss album. Don't cry because you have suddenly realized that without the inch thick makeup, Kiss have absolutley no attraction whatsoever. You can still melt down the albums and sell the vinyl for 39¢ a pound, or even use them for frisbees. Throw away your Kiss Army draft cards and reinstate yourself into the normal life of rock & roll.

Paul Norcott
Clareville, Newfoundland, Canada

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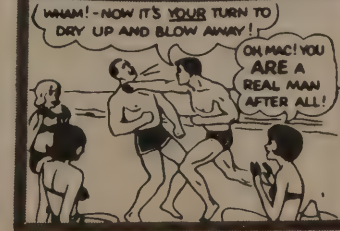
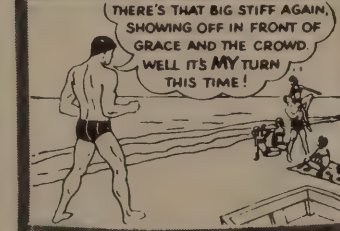
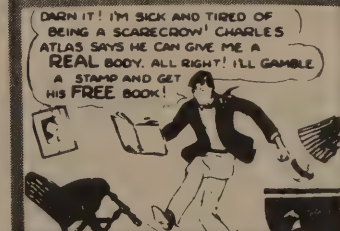
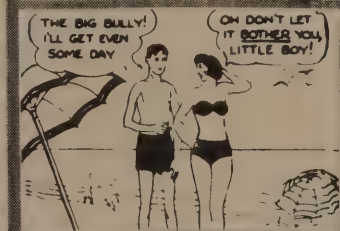
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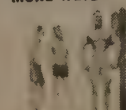
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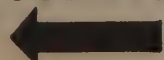
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HIT PARADER MINI-SERIES EXCLUSIVE

REO Speedwagon is on the road and in the studio so much that one assumes the five musicians all live together in an old fire station, where they slide down the pole and answer the call of rock and roll. But the heroes of *HI INFIDELITY* live in their own homes in and around Los Angeles, about 20 minutes apart. During a rare REO road break (actually singer Kevin Cronin's pulled hamstring), *HIT PARADER* visited each member in that strange hotel — his home.

Now I'll have to have my royalty checks forwarded to Beverly Hills," chuckled REO Speedwagon co-founder and keyboardist Neal

At Home With REO Speedwagon

Part Two of a Series: Neal Doughty

by Ed Ochs

Doughty, referring to the multi-platinum success of *Hi Infidelity*. "I want to go to Beverly Hills and do that whole thing for a while, as long as our career is doing what it's doing," said the shy, wry 34 year old Illinois transplant from the modest Woodland Hills, California, home he's about to leave. "Then a few years from now, I'll move back out in the West Valley and buy a ranch or something with a little wilderness around it somewhere."

A gentle-hearted philosopher with a soft soul and tough feet, Neal seeks out the wilderness wherever he goes, even in a big city. On the road, he rises at dawn and disappears until showtime, and while it may be easier to imagine a rock star slipping away in disguise for a walk on the wild side, Neal simply prefers to walk. He's the same way at home, too.

"It's real satisfying just to be able to take off walking through the

neighborhood — I do that a lot. First thing I'll do in the morning — I like to get up real early — and maybe walk five miles up into the woods behind the neighborhood.

"For one thing, you see a lot more at that pace. Just walking down the street you'll see a million things you never saw when you were driving down the same streets, and that can be interesting in itself. Moving so fast on the road all the time, it's nice to get a chance to

were the next day. It's okay, though, because I'm usually the one who's the worst of any of 'em."

Neal informally collects "Wizard Of Oz" prints, plates and souvenirs.

"Like a lot of other people, I'm real fascinated with that movie. I still think it's one of the best movies ever made. It looks as good as 'Star Wars' and it was done before I was born."

As Neal gets used to his new home, Janis and millionaire status,

A relaxing Neal Doughty: "Home is probably more comfortable, but the road keeps you from getting restless."



©Neil Zlozower

move real slow now and then, too."

When Neal's not on the road, he enjoys his privacy, sharing his life with pretty English girlfriend Janis Crowther (Neal's been married twice but Janis looks like *the one*) and "doing the handyman routine. Just having the house itself as a toy is the main thing I like about being home. You can get constructive in a way completely different from music."

REO was once known to remodel hotel rooms by putting in new exits and entrances where previously none existed, but "nowadays," says Neal, "we've found that instead of tearing up a hotel, it's almost more fun to be gentlemen and get the royal treatment, but it took a while to learn that. But that's all part of growing up."

Photography is another of Neal's hobbies, and he's even deadlier with a video camera. Although he's not as avid a basketball fan as the other guys, he "documents" many of their games — and a few of their parties.

"If there's a party going on, at just about the point in the evening when everybody's getting the stupidest, I put it down on video so everybody can see how stupid they

he may not be so eager to hit the road, but for now, "You miss either one of them, whichever is not going on. Like when we're out on the road, all we can think about after a while is getting back home. But then after you're home for a couple of weeks, you start really wanting to take off on the road again. Home is probably more comfortable, but the road keeps you from getting restless."

"I don't think I'll ever be able to stay in one place all the time, but a few years from now, I'd like to have about three places: here, Colorado and Hawaii and just go back and forth. I'd also like to have a restaurant someday, maybe in Hawaii, and have that to keep busy. I'd never stop doing everything and just live off stuff I've already done because I get bored real easily."

Life has been anything but boring for Neal Doughty, piano player aboard the Speedwagon, one of those crazy, careening, runaway rock bands who just happen to be at home on the road where they were born. That's the way things are likely to remain, until like Dorothy in the *Wizard Of Oz*, Neal returns from his dream to his Kansas — Beverly Hills. □

We won't give you exact directions and locations, because the man both craves and deserves privacy. Suffice to say, though, that you turn off the interstate in Middle Georgia, proceed through a small town, and go through several miles of local and farm roads till you reach the forty-acre-plus of Dregs guitarist Steve Morse.

If you believe that all rock and rollers do when they get off the road is carouse with groupie harems while taking dope, you might be surprised to see how this guitar player lives when not on a demanding road schedule. The day we drove out to the farm Steve Morse had just returned from a lumber outlet where he purchased some wood to help construct a landing strip.

A landing strip? Yes, for Steve Morse's plane. An avid flyer, Steve copilots the leased Dregs jet which takes them across the country frequently. For sport, he owns a 150 horsepower Citabria. The single-engine airplane can climb as high as 15,000 feet and can tool along at 120 miles per hour. Steve often flies from the airport to his farm

Roots

THE DREGS' STEVE MORSE

Each month Hit Parader takes a tour back to the old neighborhood with a well-known rock and roll star. This month we are near Atlanta visiting the Dregs' Steve Morse. *Unsung Heroes* has been the group's biggest LP to date.

by Russell Shaw

nine miles away, to view the surroundings below.

This isn't just an ordinary farm. It has approximately forty-five acres of pastoral and arboreal greenery. When Morse lands, he has plenty to do there, including caring for five horses, two German shepherds and one cat.

Morse takes care of the property when he can. The day we visited, Steve expertly guided his huge bull

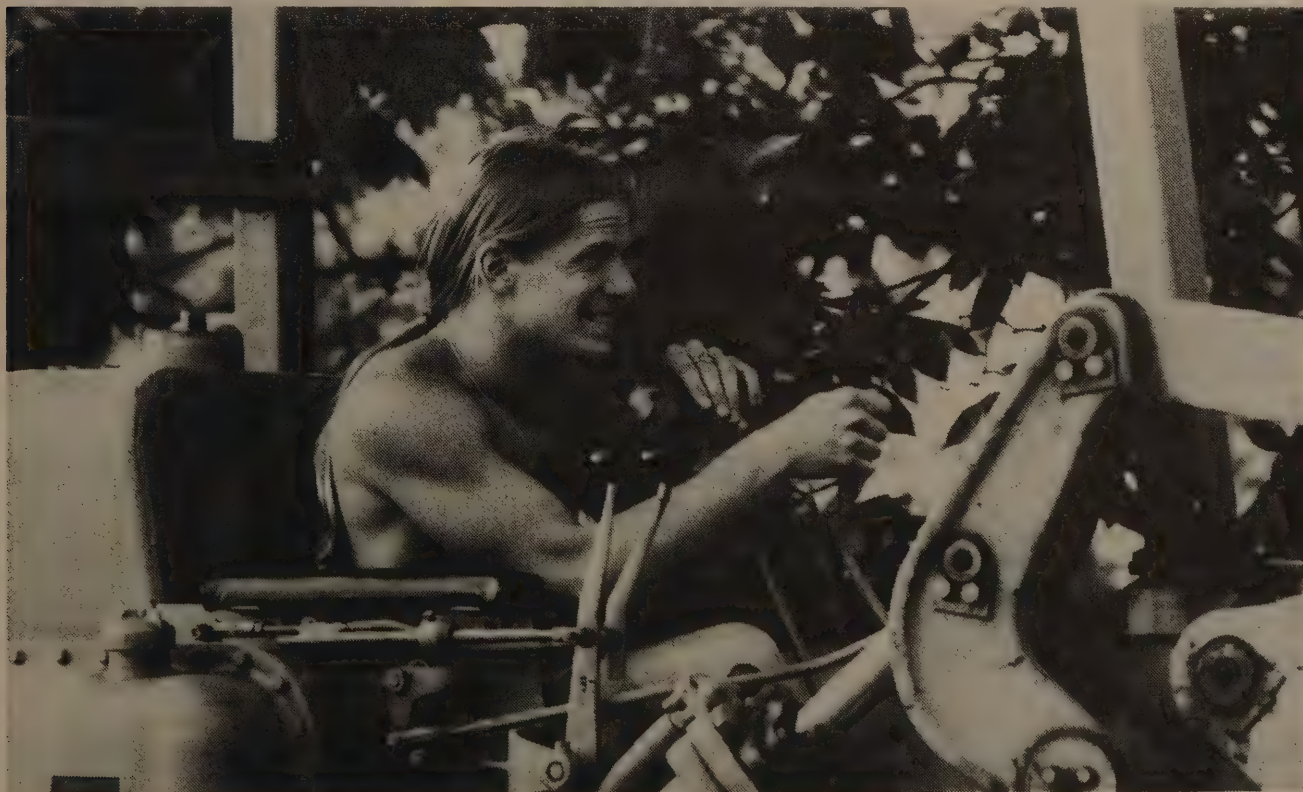
dozer to a place on the grounds where he had to remove a dead tree. It was difficult to imagine that the long hair at the controls in the baking 95-degree Georgia heat is one of the most acclaimed guitarists in the land, a member of a group that was featured on NBC-TV's **Tomorrow Show**. Seeing that it was easy to flash back to the very early days, when the few fans to see the group at long gone Atlanta

music clubs constituted a small cult following.

Other members of the Dregs also have individual interests. Violinist Mark O'Connor favors bike and skateboards, influenced by his California upbringing. Drummer Rod Morganstein's Atlanta home is decorated with various abstract art and sculpture. The hobbies of bass player Andy West and keyboardist T. Lavitz are primarily musical. Andy is the Dreg with the most affinity for new wave music, and promises to let the whole world know about a group called the Skaggs. Lavitz can often be found at rock or jazz clubs when the Dregs have time off.

Time off was once a problem for this all instrumental band; yet now, with five albums, major, reputable management and a new, top-level booking agency affiliation, the Dregs are working consistently.

All of this makes returning home to the farm a less frequent event, but Steve Morse would certainly not have it any other way. With high decibels still ringing in his ears, the hum of his tractor, bulldozer and plane sound that much sweeter. □



At the controls of his bulldozer, the Dregs' Steve Morse takes aim on a dead tree.

Susan DeShazo

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DIRTY DEEDS DONE DIRT CHEAP

(As recorded by AC/DC)

MALCOLM YOUNG
ANGUS YOUNG
BON SCOTT

If you're havin' trouble with the high
school head,
He's givin' you the blues
You wanna graduate but not in 'is
bed,
Here's what you gotta do
Pick up the phone, I'm always home,
Call me anytime
(Just ring) three six two four three
six o,
I lead a life of crime.

Dirty deeds done dirt cheap
Dirty deeds done dirt cheap
Dirty deeds done dirt cheap
Dirty deeds and they're done dirt
cheap
Dirty deeds and they're done dirt
cheap.

You got problems in your life of love
You got a broken heart
He's double-dealin' with your best
friend,

That's when the teardrops start, fella
Pick up the phone, I'm here alone
Or make a social call
Come right in, forget about him,
We'll have ourselves a ball.

Dirty deeds done dirt cheap
Dirty deeds done dirt cheap
Dirty deeds done dirt cheap
Dirty deeds and they're done dirt
cheap
Dirty deeds and they're done dirt
cheap.

If you got a lady and you want her
gone,
But you ain't got the guts
She keeps naggin' at you night and
day,
Enough to drive you nuts
Pick up the phone, leave her alone,
It's time you made a stand
For a fee I'm happy to be your back
door man.

(Repeat chorus)

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SUZI

(As recorded by Randy VanWarmer)

RANDY VANWARMER

Well she never sees it coming
She never sees it going
She lacks a certain point of view
But something always pulls her
through
But she tries
It's a weapon deep inside
No mortal could have contrived
Susie found a weapon
And I don't even think she tried.
Well you dress her up with passion
She wears you like a fashion
It changes with the style of clothes
The passion sticks inside your
throat like a knife
You thought you found the perfect
rose
You cut the stem but it still grows
Susie found a weapon
And I don't even think she knows.
So if she catches your eye
God help you
You're apt to run and die
Got to love her
Susie found a weapon
And I don't even think she knows.
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WHO'S CRYING NOW

(As recorded by Journey)

STEVE PERRY
JONATHAN CAIN

It's been a mystery, and still they try
to see
Why somethin' good can hurt so bad
Caught on a one-way street, the
taste of bittersweet
Love will survive somehow, some
way.

One love feeds the fire
One heart burns desire
I wonder, who's cryin' now
Two hearts born to run
Who'll be the lonely one

I wonder, who's cryin' now.

So many stormy nights, so many
wrong or rights
Neither could change their
headstrong ways
And in a lover's rage, they tore
another page
The fightin' is worth the love they
save.
(Repeat chorus)

Only so many tears you can cry
'Til the heartache is over
And now you can say your love
Will never die.

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REALLY WANNA KNOW YOU

(As recorded by Gary Wright)

ALI THOMSON
GARY WRIGHT

I don't mind bein' lonely
What I do mind is not bein' loved
Maybe you're feelin' the same way
too
You're ready to hold some one.

I really want to know you
I really want to show you the way I
feel

I really want to know you
I really want to show you the way I
feel

You got somethin' about you that I
want around me
Somethin' I been searchin' my
whole life through
So now it's up to you
Yeah yeah tell me what you're gonna
do

I wanna know
Yeah yeah yeah yeah yeah.

Somethin' magic tells me
We're comin' from the very same
place

It's only just a notion I had
I see it written over your face.

(Repeat chorus)

Everytime I see you
It's the same thing all over again
You're doin' somethin' to me it's true
And I don't want the feelin' to end.

(Repeat chorus)

I really want to know you
I really want to show you the way I
feel

I really want to know you
I really want to show you the way I
feel
I really want to know know know you
I really want to show show show you
I really want to know know know
Yes I want to know you
Yes I really want to show you the
way I feel

I really want to know you
I really want to show you the way I
feel

I really want to know you.

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YOU'RE THE ONLY ONE

(As recorded by The Reddings)

DEXTER REDDING
OTIS REDDING, III
MARK LOCKETT

You're the only one, that ever set my
soul on fire
Girl you know, you are my only
desire
When I feel the need for loving
I pick up the phone and I dial your
number.

Girl I know it's hard to believe
That a man like me, would treat you
faithfully,
But there's one thing that I know,
baby.

You're the only one, the only one,
you're the only one
You're the only one, the only one,
you're the only one.

Now we've been together for such a
short time
And it's so strange girl 'cause you're
blowin' my mind
Let's take control of this opportunity
And get together baby, together you
and me.

You're the only one, the only one,
Girl I know now that's for sure.

The only one.

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FOR YOUR EYES ONLY

(As recorded by Sheena Easton)

MICHAEL LEESON
BILL CONTI

For your eyes only can see me
through the night
For your eyes only I never need to
hide

You can see so much in me
So much in me that's new
I never felt until I looked at you.

For your eyes only, only for you
You'll see what no one else can see
Now I'm breaking free
For your eyes only, only for you
The love I know you need in me
The fantasy you've freed in me
Only for you, only for you.

For your eyes only
The nights are never cold
You really know me
That's all I need to know
Maybe I'm an open book because I
know you're mine
But you won't need to read between
the lines.

For your eyes only, only for you
You see what no one else can see
Now I'm breaking free
For your eyes only, only for you
The passions that collide in me
The wild abandoned side of me
Only for you
For your eyes only.

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JOLE BLON

(As recorded by Gary U.S. Bonds)

MOON MULLICAN

Jole Blon delta flower
You're my darling
You're my sunshine
I love you and adore you
And I promise to be true
In the evening in the shadow
I'll be waiting by the river
When I hear your sweet voice I'll
rejoice
I'll save my kisses for you.

Oh, sha la la la la la la la
Sha la la la sha la la la
Sha la la sha la la la la
Sha la la la la la la la.

Jole Blon cajun angel
Let me tell you that I love you
in the spring you swore we'd be
married
But I'm waiting still for you
When your hair turns to silver

I'll still call you delta flower
Pretty blonde I'll still love you
And I will wait for you.

(Repeat chorus)

We'll go away from the city
We'll go back girl
Back to our home
Someday I promise I'll take you
'Cause so far away we've roamed
And the bells they will ring, oh
From the mountain through the
valley
On the banks of the river
There you will be my bride
Be my bride.

Oh, sha la la la la la la la
Sha la la la sha la la la
Sha la la sha la la la la
Sha la la la la la la la.

(Repeat chorus)

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DON'T LET HIM GO

(As recorded by REO Speedwagon)

KEVIN CRONIN

So you figure that you've got him all
figured out
He's a sweet-talkin' stud
Who can melt a girl's heart with his
pout
He's the kind of lover that the ladies
dream about
Oh yes he is.

He's got plenty of cash
He's got plenty of friends
He drives women wild
And he drives off in a Mercedes
Benz
He's got a long wick with a flame at
both ends
(He's hot).

But don't let him go
Just give him a chance to grow
Take it easy, take it slow
And don't let him go
Don't let him go.

He makes you so angry
He makes you so sore
The wait may be worth it
But how can you wait anymore
When you're wondering what you're
waiting for
Baby I don't know.

But don't let him go
Just give him a chance to grow
Take it easy, take it slow
And don't let him go
Don't let him go.

Baby don't let him go
Just give him a chance to grow
Take it easy, take it slow
And don't let him go
Don't let him go
Baby don't let him go
He just needs a chance to grow
Take it easy, take it slow
And don't let him go
Don't let him go.

Don't let him go
Don't let him go
Don't let him go
Don't let him go
Don't let him go
Don't let him go oh no.

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sion.

COOL LOVE

(As recorded by Pablo Cruise)

CORY LERIOS DAVID JENKINS JOHN PIERCE

A room full of faceless strangers
Here I am again
Suddenly my eyes meet yours
Looks like I found a friend
Warms up as the night wears on
We're both feelin' good
We're gonna take it to the end
This time we're gonna find out, find
out, find out
Just how good it is.

It's a cool kind-a love
It's like rain in the summertime
comin' down
Yes it's a cool kind-a love
And cool love baby
That's what it's all about.

You don't have to say
You don't have to say a thing
It's just a feelin' that happens
And what that feelin' brings
Time ain't gonna change it
It ain't gonna take it away
It's gonna keep right on goin'
Every night and every day
Every night and every day.
(Repeat chorus)

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I'M IN LOVE

(As recorded by Evelyn King)

KASHIF

I've been thinkin' 'bout you
The way I feel about you
I had you on my mind
When we met it all happened so fast
There was love in your eyes
When we touched there was love
So let's make it last.

Sometimes you can't tell if love is
real
If love is real
Ain't no doubt about the way I feel
Way I feel yeah

I've been thinkin' 'bout you
And there ain't no doubt about it
I'm in love
The way I feel about you
There just ain't no doubt about it
I'm in love
I'm in love
I'm in love.

I woke up late last night
Visions of you really seen
Needed you by my side
Now with you in my life
I can live in this dream.
(Repeat chorus)

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TEMPTED

(As recorded by Squeeze)

GLENN TILBROOK
CHRIS DIFFORD

I bought a toothbrush, some
toothpaste
A flannel for my face
Pajamas, a hairbrush, new shoes
and a case
I said to my reflection
Let's get out of this place
Past the church and the steeple
The laundry on the hill
Billboards and the buildings
Memories of it still
Keep calling and calling
But forget it all
I know I will.

Tempted by the fruit of another
Tempted but the truth is discovered
What's been going on
Now that you have gone
There's no other
Tempted by the fruit of another
Tempted but the truth is discovered.

I'm at the car park, the airport, the
baggage carousel
The people keep on crowding
I'm wishing I was well
I said it's no occasion
It's no story I can tell
At my bedside empty pocket
A foot without a sock
Your body gets much closer
I fumble for the clock
Alarmed by the seduction
I wish that it would stop.

Tempted by the fruit of another
Tempted but the truth is discovered
What's been going on
Now that you have gone
There's no other
Tempted by the fruit of another
Tempted but the truth is discovered.

I bought a novel, some perfume
A fortune all for you
But it's not my conscience
That hates to be untrue
I asked of my reflection
Tell me what is there to do.

Tempted by the fruit of another
Tempted but the truth is discovered
What's been going on
Now that you have gone
There's no other
Tempted by the fruit of another
Tempted but the truth is discovered.

Tempted by the fruit of another
Tempted but the truth is discovered.
(Repeat)

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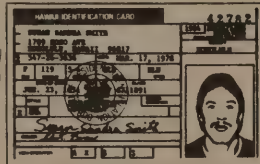
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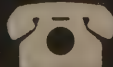
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BREAKING ALL THE RULES

(As recorded by Peter Frampton)

PETER FRAMPTON
KEITH REID

We are the people one and all
From deliv'rance to the fall
From the battle and the heat
To our triumph and defeat.

We are the only ones crying out
Full of anger full of doubt
And we're breaking all the rules
Never choosing to be fools.

We are tired of being used
We are constantly excused
In the battle and the heat

In the shadow of retreat.

We are the only ones crying out
Full of anger full of doubt
And we're breaking all the rules
Never choosing to be fools.

We are the people one and all
From deliv'rance to the fall
From the bitter to the brave
From the cradle to the grave.

We are the only ones crying out
Full of anger full of doubt
And we're breaking all the rules
Never choosing to be fools.

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EVERLASTING LOVE

(As recorded by Rex Smith and Rachel Sweet)

BUZZ CASON
MAC GAYDEN

Hearts go astray
Leaving hurt when they go
I went away
Just when you needed me so.

Filled with regret
I come back beggin' you
Forgive, forget
Where's the love we once knew.

Open up your eyes
Then you'll realize
Here I stand with my everlasting love
Need you by my side
Girl to be my bride

You'll never be denied everlasting love

From the very start
Open up your heart
Be a lasting part of everlasting love.

Where life's river flows
No one really knows
Till someone there to show the way
to lasting love
Like the sun shines
Endlessly it shines
You always will be mine
It's eternal love
When other loves are gone
Ours will still be strong
We have our very own everlasting love.

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(Oh I) NEED YOUR LOVIN'

(As recorded by Eddie Kendricks)

EDDIE HOLLAND
BRIAN HOLLAND

The changing traffic lights
They guide me through the night to you baby
Driving thru the rain
With you pounding on my brain oh baby
I left a hard day a heavy day behind
But thoughts of you rest gently on my mind yeah
Up from this madness and feelings over run
I just can't wait to rush into your arms oh.
I need your lovin' ooh
I, I just can't wait to be near you baby

I, I need your lovin' ooh
I, I just can't wait to be near you baby.

Traffic's movin' slow
And my thoughts they over flow to you baby
Visions in my head of you lyin' there in bed oh baby
Constant thoughts of you help me thru the day
The gentleness of you leaves me in love this way well
Signs on the highway say that it's all clear
And once again I'm rushin' to you dear.

'Cause I need your lovin' ooh
I, I just can't wait to be near you baby
I, I need your lovin' ooh
I, I just can't wait to be near you.

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URGENT

(As recorded by Foreigner)

MICK JONES

You're not shy
You get around
You wanna fly
Don't want your feet on the ground
You stay up
You won't come down
You wanna live
You wanna move to the sound.

Got fire in your veins
Burnin' hot but you don't feel the pain
Your desire is insane
You can't stop until you do it again.

Sometimes I wonder
As I look in your eyes
Maybe you're thinking of some other guy
But I know yes I know how to treat you right
That's why you call me in the middle of the night.

You say it's urgent
So urgent
I know it's urgent
Just you wait and see
How urgent our love can be
It's urgent (urgent).

You're playing tricks on my mind
You're everywhere but you're so hard to find
You're not warm or sentimental

You're so extreme
You can be so temperamental
But I'm not looking for a love that will last
I know what I need
And I need it fast
Yeah there's one thing in common that we both share
That's in need for each other any time, anywhere.

It gets so urgent
So urgent
You know it's urgent
I wanna tell you it's the same for me
So oh oh oh urgent
Just you wait and see
How urgent our love can be
It's urgent.

You say it's urgent
Make it fast
Make it urgent
Do it quick
Do it urgent
Gotta rush
Make it urgent
Want it quick
Make it urgent, urgent
Emergency urgent, urgent
Emergency urgent, urgent, urgent, urgent
Emergency urgent, urgent, urgent, urgent
Emergency
So urgent
Emergency.

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THAT OLD SONG

(As recorded by Ray Parker, Jr. & Raydio)

RAY PARKER, JR.

A good song and a love affair
Go hand and hand together
When you think you've gotten over one

The other holds on to you forever
I've tried hard to forget ever lovin' you
But just when I convinced myself it's over with

Then I hear that old song
That they used to play on the radio
Just about everyday
And whenever I hear it
All I can do is reminisce about lovin' you.

That old song that they still play
Keeps me longing for the good old days

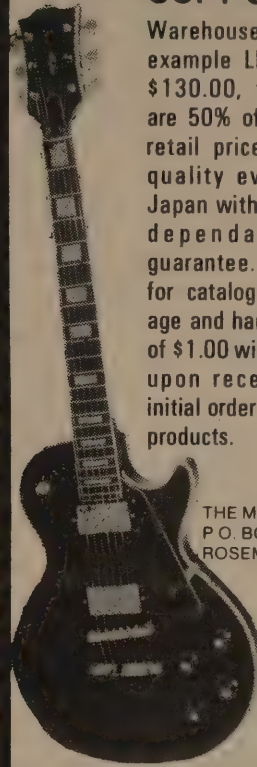
The lyrics and the melody reminding me

How in love we used to be
Think of you and me everytime I hear that song
I recall the good times
When I hear that song that song
Making me realize that I want you back
Everytime I hear that song that they used to play.

I shouldn't be telling you this
I know that I'm out of place
But when I love another woman
I can still see your face
Maybe this is a sign for us
To try and get back together
You can't imagine what those memories do to me
Everytime I hear that song that they used to play.

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Record Reviews

by Roy Trakin

Yoko Ono Season of Glass George Harrison Somewhere in England

"God is a concept by which we measure our pain," sang the late John Lennon.

Each of these two albums deals with that pain in its own particular, sad fashion. Some may complain that Yoko Ono's touching letters of atonement are a little in-temperate, appearing so soon after her widowhood. How would we have reacted if Jackie O. had released a dance EP fusing the twist and the newly-emerging Brit-beat in, say, spring of '64? That was precisely the reaction to Ono's Scintillating horrorshow of a record, *Walking On Thin Ice*: a cathartic yelp from the very depths of her soul, when it was released last spring.



Bob Gruen

The cover photo on **Season of Glass** forces you to confront the very reason you're listening: John's bloody glasses and a half-empty (half-full?) glass of water on a window ledge of the Dakota overlooking Central Park. It is hideous, but hypnotic, and your curiosity gets the best of you. The music inside continues the 1920's parlor-music leanings as well, which characterized most of Yoko's contributions to **Double Fantasy**. Personally, I prefer the psychotic primal screaming Yoko of *Kiss Kiss Kiss* and *Approximately Infinite Universe*, but **Season of Glass** throbs like an exposed nerve under a shallow MOR veneer. It's so severe, there's hardly any evidence of the producer, Phil Spector. Yoko's halting, tentative

delivery stresses the catch at the back of her throat, the lump that threatens the cover of cool, her transcendence over negative emotions, her zen indifference, her maddening calm ... But the pain is real ... It's in the grim resolution of *Goodbye Sadness*, the sense of loss in *Mindweaver*, the stupefying candidness of *Dogtown* ("He took a shot and people smiled/I tried the same and people frowned") and the perceptive self-analysis of *Turn of the Wheel* ("I dreamt of us, we were on a middle road"). Side two shows anger on the controversial *No, No, No*, which begins with four gun shots and the sound of Yoko screaming, as well as the brutal honesty of *She Gets Down On Her Knees*, with the great line, "She gets down on her knees to throw up life." **Season of Glass** is grim, unpleasant and filled with the stench of death. I can't stop listening to it.

Meanwhile, George Harrison's innocuous tribute to his ex-mate, *All Those Years Ago*, rides on top of the charts, its pitifully desperate attempt to recapture the Beatle flavor is a depressing reminder of how low the "spiritual one" has sunk in his thirst for a hit.



Will someone tell me where George lost his voice? Was it somewhere between **Dark Horse** and **33 1/3**? Whatever, on **Somewhere in England**, we are re-introduced to a thoroughly embittered popmeister, who bemoans the current music

scene (*Blood From a Clone*), the modern world (*Unconsciousness Rules*), the Russians, nuclear power, pollution and even "dog food salesman," of all people (*Save the World*) while evoking a forbiddingly stern God bent on disciplinary Armageddon (*Writing's On the Wall*). George's spirituality always did have a dark quality to it (see *Blue Jay Way* on **Magical Mystery Tour**), but now it's starting to turn sour as well. No one can tell me George hasn't exploited John's memory even more than Yoko has...

*Lyrics: Copyright ©1981 by Ono Music.

The Joe Perry Project I've Got The Rock 'N' Rolls Again

Joe Perry made his move from Aerosmith just in time, precisely when the pop mood shifted back to small, mobile ... ahem ... intelligence units. Away from the waste of baroque arena-rock into the precision of streamlined roots rock, the type of good ole pop 'n' roll they're now playing at small dance clubs across the country. **I've Got The Rock 'n' Rolls Again**, thankfully, is neither precise nor streamlined. It is about excess, overkill, swagger... No, Joe Perry ain't too much more than a dirty-ass rock guitarist, more successful than, say, Johnny Thunders, but a few shades less charismatic. Replacing Aerosmith lead singer Steve Tyler in Joe's affections is Charlie Farren, who also doubles on rhythm guitar, and pens a half-dozen of the tunes, mostly machismo struts like *No Substitute for Arrogance* (which he co-wrote with Joe), the jet powered *East Coast, West Coast* and the self-explanatory anthem, *Listen to the Rock*. None of 'em are as good as bassist David Hull's canny junk-rocker, *Buzz-Buzz*, though.

And that about sums up Joe Perry's problem — his



need to rely on somebody else to handle the vocals and share the songwriting. Maybe Charlie Farren will prove to be the answer. Like Jagger and Richards, Plant and Page, Daltrey and Townshend, Johansen and Thunders, Hunter and Ralphs, Bowie and Ronson, Joe Perry needs another person to bounce off of in order to fully complement his rock 'n' roll persona. Until then, come back, Stevie T., all is forgiven!

Kid Creole and the Coconuts Fresh Fruit in Foreign Places The English Beat Whapp'n?

If there is ever to be a true musical fusion of white and black, these two groups will have something to do with it. Both Kid Creole and the English Beat boast multi-ethnic heritages that effortlessly blend disparate idioms into a smooth whole, creating brand-new hybrid forms in the process.

Kid Creole mentor August Darnell himself is a mulatto from the South Bronx who easily traverses the penthouse and the street. There's an elegance about his music, undercut, of course, by the puckish Coatimundi, a.k.a. "Sugar-coated" Andy Hernandez, who's been August's musical partner since the heyday of Dr. Buzzard and their 1975 left-field disco hit, *Cherchez La*

Femme. Whenever Darnell gushes unabashedly, as he does on the Tin Pan Alley swelling strings of *I Stand Accused*, there's Hernandez madly flailing away at his vibes on a nonsense lyric like *I Am*.

If Kid Creole were only about Dashing Darnell's technicolor fantasy world, they would be little more than a camp conceit, but the August and Andy show aims at nothing less than the confluence of white and black musical styles, as in classicism, academicism, melodies and sophisticated lyrics finally being combined with animal rhythms, uncontrolled energy and rampant eroticism. Sort of like Cole Porter meeting James Brown.

Fresh Fruit In Foreign Places is a global-musical tour that resembles the Saul Steinberg cover of the *New Yorker* which shows a map of the United States ending just west of the Hudson River. It is about the New York state-of-mind, which houses the unrequited dream that one day all races can live in harmony...



Michael Halband

Precisely what the 2-tone group The English Beat have on their minds as well. With the seeming abdication of hard-core politics by both the Specials and Madness, the English Beat remain the most fervent spokesmen for unity rock, the collaboration between musicians of different races to encourage their audiences to show the same type of brotherhood.

The band's second and latest album furthers this theme with a consistent brand of reggae-flavored music that travels just as many varied paths as Kid Creole's Latin limbos line up alongside Brazilian bossa novas rubbing elbows with skanking ska and even a punky pogo. With Ranking Roger as chief toaster, the legendary Saxa on alto and tenor and Everett Morton on drums, the English Beat

take their lead from the black members, creating the most roots sound of all their 2-tone peers. Shuffling, skiffing, ambling along, the group lulls you into submission then snakes sentiments past you which might be considered revolutionary in some quarters.



All Out To Get You addresses the issue of racism in no uncertain terms ("And your clothes never fit/and your skin's the wrong color/so you make do with fear/you get more than you need"). *Monkey Murders* paints a vivid picture of race-inspired violence ("Remember monkey murders always come with passion"). *Cheated* attacks media distortion, *Get-A-Job* unemployment and the finale, *The Limits We Set*, is an action/reaction critique of the legal system. Not too shabby for a "good-time dance band," is it? And throughout, the group gets its distinctive character from the wisdom of Saxa, the sax-player, who seems to offer a relaxed sort of humanistic encouragement that counters the lyrics' frequent pessimism. Is it possible that one day all categories will cease, both in music and people? Or are black and white eternal yin and-yangs, destined to provide the background against which the other can be seen?

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Arlo Guthrie **Power Of Love**

Almost fifteen years have passed since Woody's son wowed 'em at Newport with his gently rebellious tale of Officer Obie and garbage-dumping on Thanksgiving, immortalized in *Alice's Restaurant*. Arlo Guthrie has always gone his own way musically, a true iconoclast who never really took full advantage of trends or fads to boost his commercial stock.

Power Of Love is no different. It is one of those unfashionably polished L.A. session jobs, with all the usual suspects: Russ and Leah Kunkel, Rickie Lee Jones, Robben Ford and some not-so-usual ones: Phil Everly, Abraham, Cathy, Annie and Sarah Lee Guthrie (his children), Clydie King, Sherlie Matthews, Gwen Dickey. The big surprise here is that the gloss, instead of distancing us, is utilized by Arlo to draw us into his confidence. And, while just two of the songs — the mournfully Dylanesque *Slow Boat* and the delightful reggae jaunt *Living Like A Legend* — were penned by Guthrie himself, the result has an unmistakably confessional feel to it. The resounding *Give It All You've Got* even dares to rock, if in a subdued fashion, while the traditional *Jamaica Farewell* sports a charismatic duet between Rickie Lee and Arlo that brings to mind James and Carly's playful *Mockingbird*.

On the title track, penned by T-Bone Burnett, Arlo leans into the chorus as if he wishes it were true, placing its blatantly born-again message in relief against a backdrop of "scorched" doubt. This is one good shepherd who is only too aware of the lure of mischief, so that when he leads his children in the sing-along nursery rhyme of good deeds, *Garden Song*, a little bit of the ambiguity behind the righteousness seeps



through. Lurking just below Arlo Guthrie's pious solemnity is a what-me-worry grin. I think.

The Johnny Van Zant Band **Round Two**

by Rob Patterson

Poor Johnny Van Zant. Not only must he live and work in the shadow of his late brother Ronnie Van Zant — a master rock 'n' roll vocalist

and songwriter — but he also faces the unenviable task of digging himself out from under the considerable dead weight (ever seen Atlanta Rhythm Section or Molly Hatchet's Jimmy Farrar?) of the presently uninspired Southern rock movement.

Given the circumstances, Van Zant and band fare rather well on **Round Two**, their second album. Although there's nary a lick, groove or high harmony woo-woo here that you haven't heard before, the group's solid craft as both a cohesive unit and as songwriters rescue them from sounding like just another Deep Southern-fried rehash of previous acts. But what's missing is the imagination that might separate them from the dull pack of present-day redneck rockers.



It's not Van Zant's burden to atone for the creative sins of Southern rock, even though he's trying hard to vary the approach. After all, how many wild-eyed Southern boys would dare put three slow-paced songs on side one, one of which is laced with acoustic guitar?

But covering hit songs by Orleans (*Let There Be Music*, with less bite than the original) or the Beatles (with an energetic but straightforward rendering of *Drive My Car*) is not the answer to this band's basic dilemma — escaping what was once a style and is now a boogie-woogie cesspool. The only way out is to cultivate more of the mere hints of imagination found here.

On a song like *Standing In The Falling Rain*, the Johnny Van Zant Band takes a strong stand, and in spite of the cluttered lyrics, build it into a credible, haunting groove. Their relaxed playing, rare in this style, belies a comfort and ease as an ensemble that puts them in good stead as a stage act. But in order to win this fight, Van Zant and the boys will have to throw some tricky punches, and on **Round Two**, they still look like sparring partners, not contenders. □

Celebrity Rate-a-Record

with Blue Oyster Cult's Eric Bloom

When not on the road with Blue Oyster Cult, vocalist/guitarist/keyboard player Eric Bloom plays disc jockey one night a week at WLIR-FM, a Long Island rock station.

Blue Oyster Cult, which consists of Bloom, Albert and Joe Bouchard, Allen Lanier and Buck Dharma, recently released *Fire Of Unknown Origin*. Although Eric is a part-time dj, he listens to the radio "only in the car, never in the home."

Hit Parader gave Bloom a batch of recently released 45s to listen to and discuss, and he selected the following:

Love Is Turning, The Cretones

I'd give it a chance. I think I got the idea now, a nice light song, semi-Byrds, kinda rockabilly sensibility. It's not my taste. Not the kind of song I'm into. But it's not bad.

Let's Get Crazy, Roger Taylor

Sounds like Sweet's *Barroom Blitz*, with linear lyric content. It's not really rockabilly, the only thing rockabilly about it is the drumming. It's too one-level, not my cup of tea at all, although it's got energy. Sorry, Roger.

In The Air Tonight, Phil Collins

I like it already. I like the electronic drumming. I'm prejudiced in favor of Phil Collins in the first place. It's similar to something off the last Peter Gabriel album called *Intruder*. I don't think it's very commercial, but I like the production. He's not afraid to take chances on the arrangement. This is an oddball arrangement. If I had some idea of what commercial was, I'd be a millionaire.

Almost Saturday Night, Dave Edmunds

I'm partial to Dave Edmunds. It reminds me of the author, John

Fogerty of Creedence. It doesn't really have much of a message (laughs). In this genre, it's pretty good, what people call good old rock & roll, well recorded, good musicianship.



Eric Bloom: "More power to Ozzy, because he's transcended Black Sabbath, which is great. I wish I could say the same for Black Sabbath."

Sweet Baby, Stanley Clarke & George Duke

I love the production on this. This song reminds me of a Chi-Lites tune. It's a throwback to the late '60s-early '70s r&b. The production is tremendous, a great sounding record, the kind of record you'd put on to make your hi-fi sound good. Wow, a choral sitar lead — I haven't heard that in a while. Nice song. It's not rock & roll, but it's nice.

Crazy Train, Ozzy Osbourne

I'm a sucker for this because of the panning. That's a production move, when you pan the sound from left to right speakers. I already like Ozzy's album, it's a good

album, though not every cut on it. He could have used better production. It's cardboardy to me. I think anybody who liked the original by Black Sabbath will like this, and I think the people who are not particularly impressed with the new Sabbath will like this. Barring the bird incident (see Hit Parader, September), more power to Ozzy, because he's transcended Black Sabbath, which is great. I wish I could say the same for Black Sabbath.

All Those Years Ago, George Harrison

Nice fidelity. Other than that I think it's a piece of shit. I mean, somebody who's interested in Beatles mythology might like this, but not me. It's a terrific sentiment if it might mean something to George, but as a song it doesn't mean much to me. I would like to like it only because it's about John.

She's My Destruction, Die Hausfrauen

These people don't care much about having a hit. If *Lucky Number* (Lene Lovich) wasn't a hit, it's for shit sure that this won't be. It's got a good sense of humor. In their genre, it's pretty good. I wouldn't call it new wave, would you? Ozone wave. At least they're sticking with what they believe in.

DDT, New England

Heavily processed instruments. (Listening to the chorus, someone points out that DDT stands for "won't you be my Dirty Dream Tonight"). It's a nice sentiment. It sounds like Todd Rundgren is leading them down the Meat Loaf trail. It's another song that could be a hit with some luck.

License To Love, Jeff Cannata

Loaded with hooks. This could be a hit if he gets lucky. The song has about ten hooks in it, which might not be good. I can't pick hits. I'm hardly ever right. □

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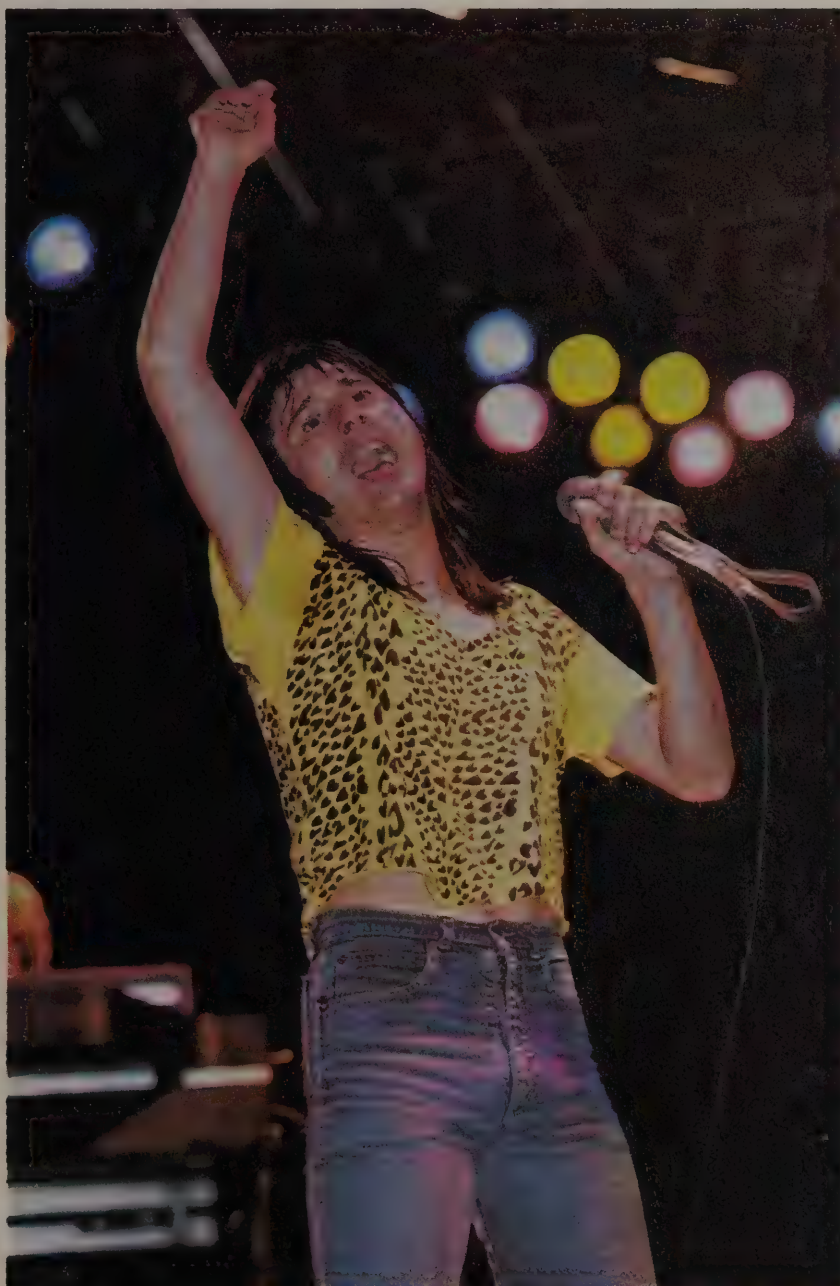
by Andy Secher

"Maybe **Escape** isn't the most clever album title of all time," Journey's effervescent vocalist Steve Perry said with a laugh as he sat in the living room of his California home. "But I think it's a pretty logical title when you consider that our last record was called **Captured**. In a way this album represents a sort of 'escape' for us in that it's the beginning of a new era for Journey. We have a new band member, Jonathan Cain, and **Captured** concluded a segment of our career that featured what we call our album 'trilogy' — **Infinity**, **Evolution** and **Departure**. Now with **Escape**, I feel we're ready to tackle new musical ideas and fly higher than ever."

It's easy to understand Perry's enthusiasm towards Journey's musical approach, for over the last six years this hard-rocking San Francisco-based band has emerged as one of America's most commercially successful acts. With each record of their album "trilogy" reaching the platinum sales plateau, and their concert tours continually selling out from coast to coast, Journey has now reached what Perry jokingly referred to as a "level of pseudo-stardom."

While much of their recent work has drawn the wrath of the rock press for its alleged lack of creative insight, Perry and cohorts Neal Schon (guitar), Ross Valory (bass), Steve Smith (drums), and newest member, keyboardist Jonathan Cain, (who has replaced founding member Gregg Rolie) have ignored the critics and continued to use smooth, polished melodies and saccharine-sweet lyrics as the foundation for their compositions. The formula works. **Escape** followed Journey's million-selling predecessors to the top of the sales charts.

"Success is a commodity that's rather difficult to understand, but very easy to accept," Perry said with



Steve Perry: "My first tour with the band was really wild. We had all the old Journey fans on one side of the hall and all the new fans on the other side."

a characteristic chuckle.

"Sometimes you just want to sit back and absorb everything that's happening to you and say, 'hey, isn't this something?' But then you have to get back to the realities of doing your job — the rehearsing, the travelling, the hours locked up in hotels, and, wham, that magic moment passes.

"We've been very lucky over the last few years, but nobody's given us anything. We've worked harder than any band I can think of. But we love playing live, which I think is kind'a obvious when you see us perform on stage. There's nothing that any of us would rather do right now than play rock & roll, and that's what we plan on doing for as long as we can."

The Journey story actually dates back to 1973. It was then that Schon and Rolie — at that time members of the legendary band Santana — realized that they shared a common desire to form a hard rock group that could feature enough instrumental artistry to avoid the simplistic attitudes of heavy metal. Joining together with Valory, guitarist George Tickner (who lasted only two albums) and drummer Prairie Prince (who soon left to join the Tubes and was replaced by current Jefferson Starship member Aynsley Dunbar) they formed Journey and began a hectic 11-month-a-year touring schedule, serving as opening act for virtually any band that would hire them.

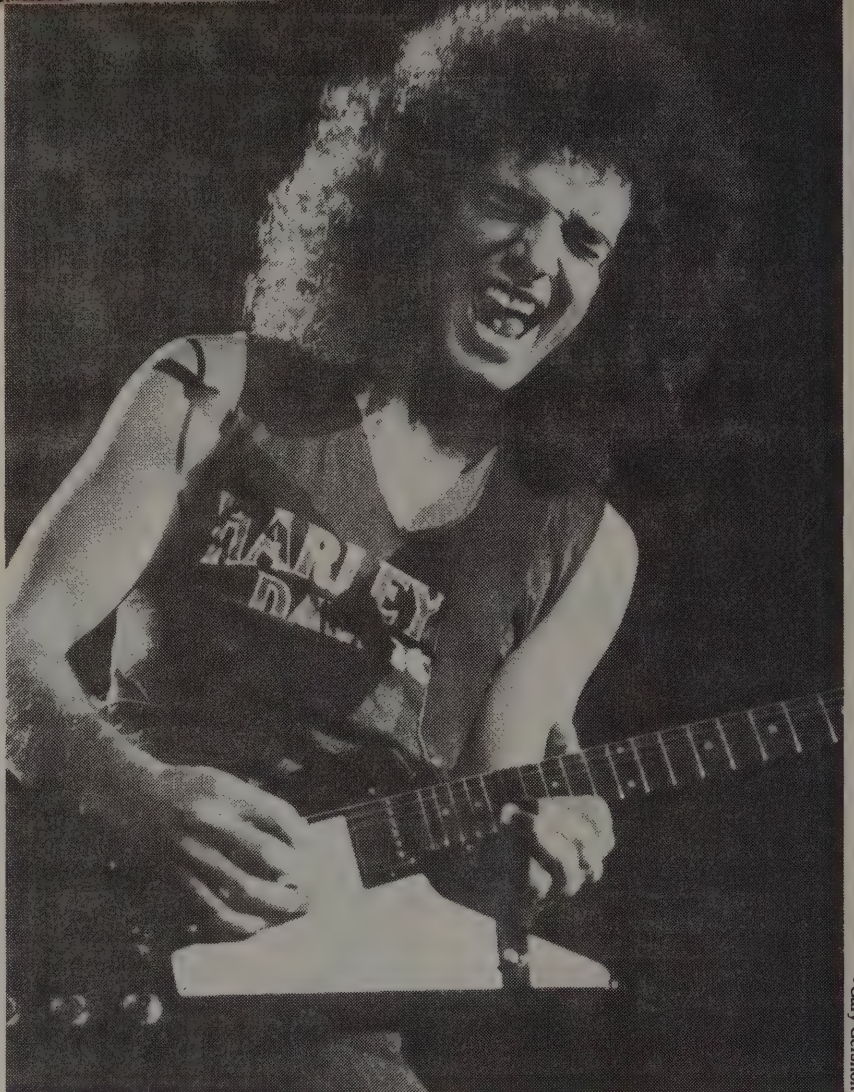
They followed this break-neck pace for the next two years, during which time they developed a solid repertoire of original material, most featuring Schon's burning guitar leads and Rolie's "cosmic" lyrics.

Although Journey's commercial popularity has continued to escalate over the years, critical support has waned.

They soon realized the difficulties of virtually living on the road, however, and felt ready to venture into the studio to record their first album. That effort, simply entitled **Journey**, featured such immediate FM-radio favorites as *Of A Lifetime* and garnered immediate critical support for the band.

Commercial success, though, was still years, and a change of styles away.

"We were very much a progressive band back then," Neal Schon explained. "We couldn't have cared less about hit singles or album



e Gary Gershoff

Guitarist Neal Schon on the old days: "We couldn't have cared less about hit singles or album sales."

sales. I guess we were all a little naive, but we believed that if you played your music with conviction, everything would turn out all right in the end. We were trying a lot of new things, so we weren't really that surprised when we didn't shoot to the top of the charts. We had a natural following in the (San Francisco) Bay area because of our Santana connection, but on a national scale we really didn't have too much impact.

"We believed in what we were doing though, so the lack of sales didn't bother us. As long as we sold enough records to keep our recording contract, we knew things would eventually fall our way."

The pattern of positive critical response and limited commercial success continued for the next few years, during which time the band released two albums, **Look Into The Future** and **Next**. Rolie, whose voice had begun to deteriorate after years of combating over-amplified instrumental accompaniment with both Journey and Santana (he was the vocalist on such Santana hits as *Black Magic Woman*), suggested that the band seek a new vocalist

— someone who could reenergize Journey's musical approach. After a series of auditions, and the temporary selection of a singer named Robert Fleischman, the band recruited Perry, a then-unknown local performer whose piercing vocal style quickly rocketed Journey into the rock stratosphere.

"My first tour with the band was really wild," Perry recalled. "We had all the old Journey fans on one side of the hall, who only wanted to hear things from the first three albums, and all the new fans on the other side, who only wanted to hear the stuff on **Infinity**. It was really wild, but I think that everybody came to appreciate the new as well as the old things before the night was over. It was a challenge for us to show the people who had picked up on us with **Infinity** that the older songs were great too."

Journey followed the success of **Infinity** with two albums that mined much the same vein of hard-charging pop — **Evolution** and **Departure**. Anyway You Want It and Lovin', Touchin', Squeezin' brought the FM-oriented band to a new AM audience while the group

brought their live show around the world. In 1980 alone Journey appeared before more than two million people, and as documented on their live album **Captured**, proved they could rock with the best.

"To me there's still nothing in this world that can match playing live," Perry stated. "There's a freedom and a spontaneity there that any performer naturally reacts to. Our music always translates

think **Escape** comes closer to capturing our live sound than any of our previous studio albums. I think, unquestionably, it's the best studio album we've ever done.

"**Escape** has a lot more vitality than some of our recent studio work," Perry explained. "We were all really 'up' for working on this album, and I think that shows when you listen to it.

"Another reason the album's so good is Jonathan Cain. He's

members has made my entrance a lot easier. I know that I was encouraged to contribute as much as possible to the **Escape** album, which was great. I know that some Journey fans may resent me a little for replacing Gregg (who recently got married, and after ten years of touring with both Santana and Journey, felt that he had enough of life on the road. He's currently working on a solo album due out in the fall), but hopefully they'll appreciate what I can add to the

Journey, from left: Neal Schon, Ross Valory, Steve Smith, Steve Perry, Jonathan Cain.



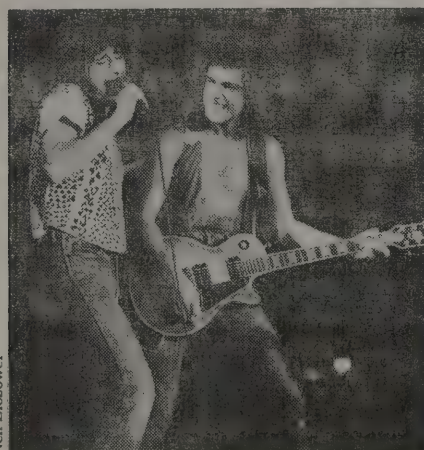
"Our music always translates best on the concert stage."

band rather than what they're missing in Gregg's absence."

Although Journey's commercial popularity has continued to escalate over the years — proven by **Escape**'s rapid ascension up the sales charts — their critical support has waned. While Schon's explosive guitar and Perry's high-pitched walls continue to epitomize the "Journey sound", many rock pundits now view the band as merely another pop-rock exponent of REO Speedwagon, Styx school of rock & roll fluff. Perry, however, feels that while Journey is undeniably a commercially-oriented band, their music retains a fundamental energy and progressive spirit that disarms virtually all of the criticism.

"Of course we're concerned with our popularity with people more than by what the critics think," Perry said. "A band like ours knows that it needs to please people in order to remain successful. We're not the Clash or a band like that which can survive by appealing to a relatively small group of dedicated followers. We want everybody to like what we do. We know that's impossible, but it's an ambition I hope we always keep.

"When Journey first started out they had some problems because they were trying to be too arty. The critics loved that but we learned that while you should never sell-out your musical beliefs, you have to be smart and flexible if you want to be successful in this business. Believe it or not, success really isn't a dirty word like some people in this industry would have you believe. If those people, be they critics or fans, think that they're insulting us by calling us a commercial success, they're crazy," he added with a laugh. "Anytime anyone wants to insult us by calling us a success, well, that's one thing I think we can learn to live with." □



Although Journey is now more popular than ever, the San Francisco-based rock band continues to work hard rather than ease back. In 1980, Journey played before two million fans.

best on the concert stage, and I think that the 'live' album captured that very well.

"We really like to let loose when we play, especially Neal, and sometimes a studio album just can't capture the energy of a live show. But," he added quickly, "I do

brought some very fresh ideas into the band, and his ability to play keyboards, guitar and sing has given us a flexibility which we really haven't enjoyed in the past. I think it's good for a band to get some new blood in its veins every once in a while, and Jonathan came along and really reenergized our whole musical outlook.

"There's a natural temptation when you're working with the same people all the time to kind of rest on your laurels and stay within the confines that you feel comfortable with. When you get a new member, it gives you a kick in your collective ass, and, really, there's nothing wrong with that every now and then."

"Working with this band has been an incredible experience for me," Cain added. "I have a big pair of shoes to fill in Journey because Gregg Rolie has always been a consummate professional. But everyone in the band has made me feel welcome and needed, which, I guess, is all any new member can ask.

"I think the fact that this band has had a history of adding new

Joe Walsh thanked those members of the audience at Michigan's Pine Knob Music Theatre who voted for him in last year's Presidential election, and apologized for not winning. "I thought I got more votes than that," he claimed. Later, in his suite at a nearby hotel, I asked Joe what shape he thought the country would be in if he had been elected.

"Probably better shape than it's in now," he replied. "There are a couple of things I would have done immediately."

Such as?

"Well, free money for everybody, to begin with. Give all the poor people a bunch of money and they won't be poor anymore. Everybody'd have lots of money, and we could buy everything we want."

Walsh also would have changed the national anthem.

"I'm tired of the old one. Let's go with *Life's Been Good*, or maybe *Louie, Louie*. How about *Twist and Shout*? Could you imagine singing *Twist and Shout* at a ball game?"

Political ambitions aside, Joe Walsh has his musical career well in hand. **There Goes The Neighborhood** is Joe's first solo album since 1978's **But Seriously, Folks**, and this "Neighborhood" tour is his first since he joined the Eagles.

"It's really the best of both worlds," he acknowledges. "I don't have to put out a solo album, so I can wait until I have something to say."

Joe joined the Eagles following the departure of founding member Bernie Leadon.

"The Eagles were getting stereotyped as jeans-and-tee-shirts, sons of the desert," says Walsh, "because of *Peaceful Easy Feeling*, *Tequila Sunrise*, and songs like that. They wanted to be able to rock out a little more, to play harder music. Ballads are nice, but you kinda get killed in a live situation if you stick to acoustic guitars."

"So when Bernie decided he'd rather not be a part of that new sound, the Eagles started looking for some-

body who could give them the ability to rock out a little more on stage," Joe continues. "At the same time, I was getting burned out on a solo career, dealing with a lot of non-musical decisions — hiring and firing, stuff in the office — being the boss. I was singing all the songs, and I

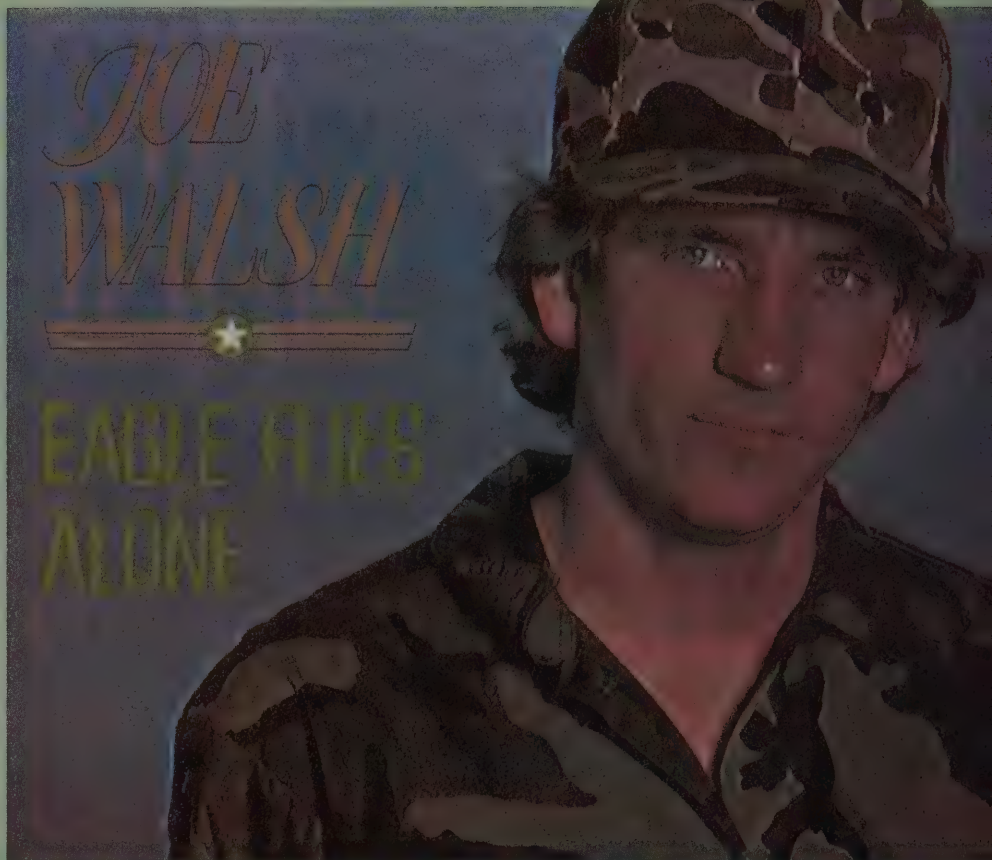
really special record for us and for everybody."

Joe sees himself as a "specialist" in the Eagles, lending his skills to help Glenn Frey's and Don Henley's ideas become realities.

"They're really gifted guys," he says. "It's a privilege to play guitar when

bum, with layers of understated instrumental lines. Walsh wrote *Things*, the opening track, on both piano and guitar, and plays all the synthesizers and piano parts as well as the guitars. The lyrics of *Things* are typically Walsh, rich with puns and whimsy.

"The Eagles were getting stereotyped as 'jeans and tee shirts, sons of the desert,'" says the fashionable Walsh.



"I Break Things And Smash Things."

by David Gans

was writing everything, and I was showing the guys their parts. I wanted to get into a situation where I was one of the guys — where I was in a band. I wanted to sing some harmony, maybe take some orders, and have a lot less to do with the non-musical things."

Walsh was invited to join the Eagles, and, he says, "we just ran away and hid in a basement. And out of that came **Hotel California**, which turned out to be a

Henley is singing — the guy's got an amazing voice. I've gotten great vocal coaching from them over a period of years, and I've watched how they structure their songwriting."

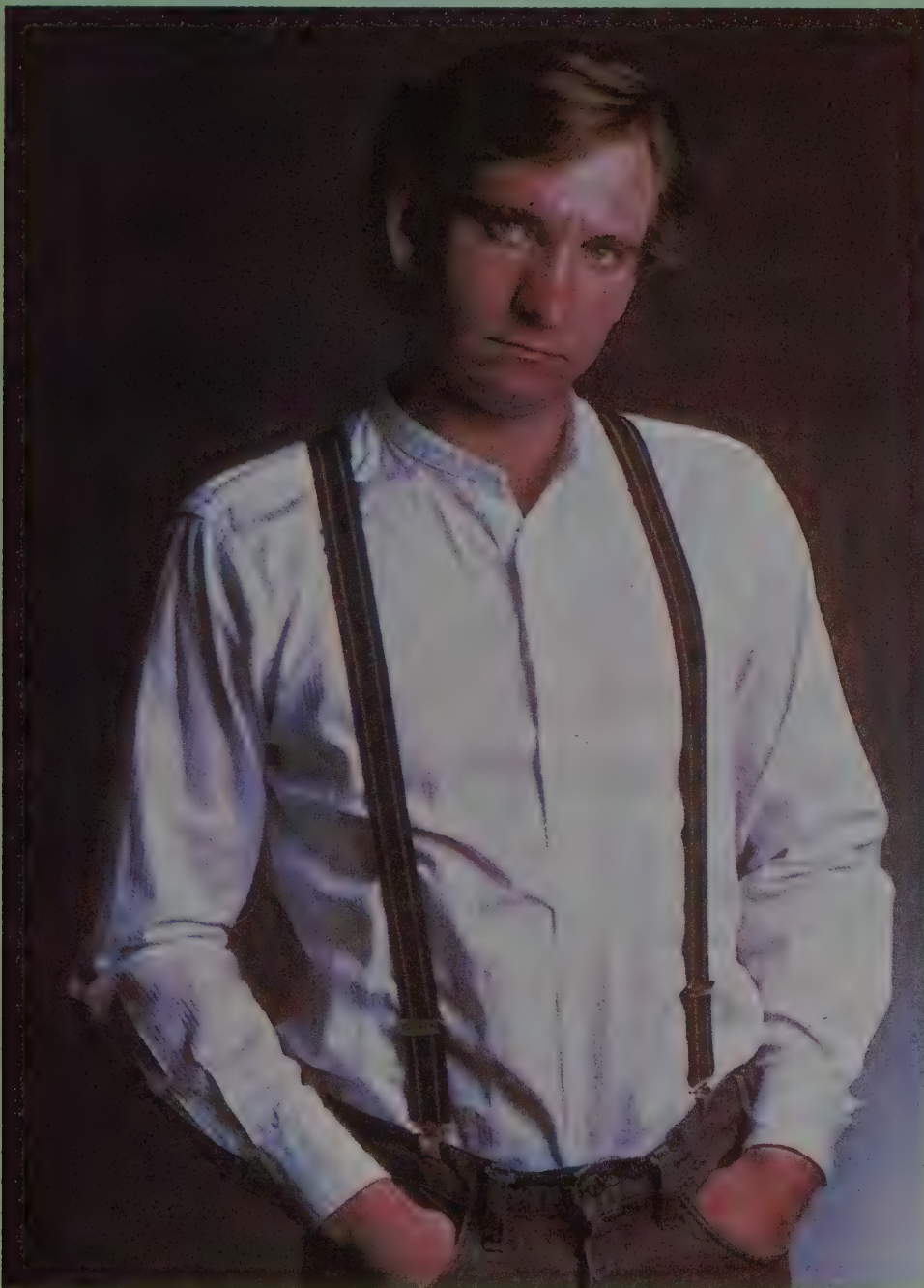
"I joined *their* band," he points out, "so there's no ego thing at all. I just do what's needed to help out."

There Goes The Neighborhood reflects what Walsh has learned about making records from the Eagles. There is an uncluttered feel to the whole al-

"I had the song all worked out, but I had no idea of what to sing about," he says. "So I got a yellow legal pad and filled it up with all kinds of things, but that still didn't get me anywhere."

"I was really kinda lost," he says, sipping on a beer, "and then I looked at what I'd written down and I thought, 'holy smokes, did you ever think how many things there are? I gotta write about all the things!' So I tried to put it in rhyme

On joining the Eagles: "I wanted to get into a situation where I was one of the guys, where I was in a band."



— and I ended up with about 50 more things that didn't make it on the record. If I do another solo album, I think I'll have *Things, Part 2*."

How about *Life's Been Good*.

"A lot of fans think a rock and roll musician's life is all fast cars and money and drugs and women. The truth is that our lifestyle is really stupid. It's not nearly as glamorous as it seems."

"I've been around the world a couple of times,

"A lot of fans think a rock and roll musician's life is all fast cars and money and drugs and women. The truth is that our lifestyle is really stupid."

and people say, 'how did you like Paris?' Hell, I've never seen Paris — I saw the airport, the rent-a-car, the hotel and the gig, and that's about all.

"I have a nice house in California, but I'm only there between two and three months a year. My old lady lives there; I just go and visit. So *Life's Been*

Good is just kind of mild satire. I just thought it was time somebody copped to the truth about this life."

"I live in hotels, tear out the walls," says a line in *Life's Been Good*. But I've been with the tour three days now, and met all the musicians and crew, and everything has been peaceful and pleasant. Are the stories about Joe Walsh and his chainsaw true?

"I used to do that," he admits. "But you have to understand why. You go and play for ten or fifteen thousand people, and you're buzzed from the energy of gettin' that many people on their feet — and this has nothing to do with drugs. The feedback from it wakes you up, and the next thing you know you're in some hotel room and there's nothing on television because all the stations have gone off, and there's no room service. You're wide awake, thinking, 'where'd everybody go?'"

"So I break things and smash things, just to have a great time, blowing off steam so I can relax and go to sleep. Sometimes I get mad, and sometimes I just do it for enjoyment. If I'm in a Holiday Inn or a Howard Johnson's, why not break everything? It's all cheap, anyway."

"The best one was in Chicago," he says with a sentimental grin. "It was at the end of a tour, and I was mad at the record company. The company had sent a Vice President along, so I trashed his whole suite. It had this ugly foil wallpaper that I couldn't stand, kinda like this" — he gestures ominously at the wall of the suite we're in — "so I took all the pictures down, tore all the wallpaper off, then hung the paintings back up."

Joe giggles at the mental picture of the scene.

"I said, 'hey, it isn't my room, I didn't do nothing.' The guy had to check out with a lawyer. He was crying — it was wonderful!"

I asked Joe if he is still with that same record label.

"Yes, I am," he replies with a twinkle, "and that Vice President isn't. I guess I got my point across." □

SPLIT ENZ



Split Enz, from left: Tim Finn, Nigel Griggs, Neil Finn, Noel Crombie, Eddie Rayner.

THE NEW ZEALAND CONNECTION

"Great Things Are Born In Isolation."

by Charley Crespo

Take our word for it. There aren't a heck of a lot of rock bands from New Zealand getting international attention. The list begins and ends with Split Enz.

"I ask people where it is," quipped Tim Finn, lead singer and founder of Split Enz. "They say 'isn't it up...?' Of course, it's *down*. It's the closest country to the South Pole.

"They say great things are born in isolation," he added.

The band whose brief history boasts a revolving door membership of 18 different musicians in its six professional years (the group is now a quintet: Tim, brother Neil Finn on guitar, Eddie Rayner on keyboards, Nigel Griggs on bass and Noel Crombie on drums), Split Enz based itself in neighboring Melbourne, Australia, early in its career. The early days there are best remembered for the group's ever-adventurous black and white stage costumes, unique

sculptured hairdos and makeup — more than for the music.

The outrageousness escalated dramatically in those years as the group's popularity in Australia grew. Few corners of the globe knew what Down Under was hollering about, however. The group abandoned the concept after an extravagant show was brought to the United States, which nobody noticed.

"Split Enz is the most unusual looking band that's ever been," Neil insisted. "I can safely say that. We still look very unusual, but certainly not as extreme as we used to. We don't shave our heads anymore.

"I got sick of looking like a parrot when I was trying to sing love songs," Tim explained. "We all got sick of it. Now we are simpler and more effective."

"This has helped us become more human to people and therefore helped us relate a bit more to what we're doing," Neil said. "When Split Enz arrived in America the first time, it was a highly evolved thing that had been developing for four years. America saw the sum result of those four years very briefly and few people saw it."

Split Enz's music is more unusual than its look nowadays. The band rocks with haunting rhythm and melodies, and very modern but unabrasive arrangements. The creativity seems simpler than it is. Split Enz could be New Zealand's answer to the Cars.

Last year, the band made some stateside noise with *I Got You* from the **True Colours** album, a moderate but break-through success. It led to 14 television appearances, 35 live performances and noticeable radio play. The recently completed concert tour supporting this year's **Waiata** album saw growing public interest in the Enz. On home turf, **Waiata** went straight to number one on the sales charts and went platinum in three days. American audiences aren't nearly as rabid, but the group isn't bothered.

"Success for us basically is making better and better albums and feeling satisfied," Neil said. "We want to have success that has a real satisfaction to it because we know we did it our way," he said, launching into an impression of Frank Sinatra. "That's our ambition, to be satisfied by our success, to feel that it's justified."

But first they'll have to teach people where New Zealand is. □

Of the countless bands in the world today who spend their lives in search of perfect pop hooks, Squeeze succeeds in finding them. In the wake of The Knack's undeserved success, more bands than ever have gone mining for that golden pop sound. Usually all that comes up is a handful of skinny ties and some

excellent **Argybargy**, their last album, sold respectably, but it didn't go gold. "It's down to radio and management," explains Tillbrook.

Squeeze believe they've finally got things under control for their fourth full record, **East Side Story**. The band originally had a brainstorm to release the album as two 10-inch LP's.

One track from the Dave Edmunds session did make it onto the final (single) LP, *In Quintessence*. Like Elvis Costello's *Temptation*, the song nicks a riff from Booker T. And The MG's *Time Is Tight*. "I was just playing with that riff to see if I could get another song out of the same idea," smiles Tillbrook, who writes all the

ground figure in all our lives as *Eleanor Rigby*. "The whole art of it is to be able to sum up a character in a couple of lines," Difford explains. "Only people like Dylan have achieved those heights — to sum up a life in a breath. *Vanity Fair* is quite close. There are others I haven't recorded yet that are closer."

One new twist for the

SQUEEZE

READY FOR PRIME TIME

"All That Power Pop Was Just Pap."

by Jim Farber

pseudo-Beatles harmonies.

With all these would-be "perfect pop" bands failing so miserably over the past few years, pop may be gaining a bad reputation. "All that power pop was just pap," agrees Squeeze vocalist Glenn Tilbrook. "That wave of bands completely misunderstood what pop is all about. They'd just get some jangly guitars and pose as innocent guys and they thought that was all you need. But it's a lot more difficult than that."

What Squeeze have that so many others lack is a balance of perfect pop form with meaty content, something which most hook-obsessed bands don't even try to accomplish. Their hooks catch so hard and their vocals soar so high that even if the lyrics were about politics of The Chung Dynasty they'd probably glide by a lot of listeners unnoticed. But for those inquisitive souls who do focus on words, Squeeze lyricist Chris Difford offers full, mature narratives.

With all this going for the group, one wonders why they're not already superstars here in America. The



Squeeze, from left: Chris Difford, Paul Carrack, Gilson Lavis, John Bentley, Glenn Tilbrook.

Four producers, Dave Edmunds, Nick Lowe, Elvis Costello, and Paul McCartney, would each take a side. McCartney said he'd do it in five months time (too long to wait) and A&M Records didn't like the whole 10-inch idea to begin with, so the plan had to be dropped.

band's music. "Someone should do a 12-inch mix of all three of them."

Lyricaly, as well as musicaly, the new album is Squeeze's most inspired effort to date. Difford has truly created fully formed characters — like the woman in *Vanity Fair*, who is as undeniable a back-

latest album is the presence of keyboardist Paul Carrack, replacing Jools Holland, who quit last fall to form his own band. Difford says that the group was "shocked and horrified" when Jools filed his walking papers. Since then, though, Difford has come to realize that the move was best for all concerned. "Jools was a frontman unto himself," Difford says. "He has a very individual sense of humor. I prefer the way the band is with Paul Carrack because it's tighter and feels more like a group. Before it was a bit like being in the Marx Brothers ... When Jools was in the band there were more comic points to the show. It took away from the band's musicianship. Paul Carrack made us think more about our presentation."

With this heightened awareness of presentation, Squeeze have become the tightest live group this side of the late, lamented Rockpile. With an on-stage onslaught, plus an album like **East Side Story**, Squeeze should be well on their way towards attaining the Supergroup status they deserve. □

HIT PARADER



REO Speedwagon



Pick Hit

DANNY JOE BROWN

BEYOND THE MOLLY HATCHET ADVENTURE

by Charley Crespo

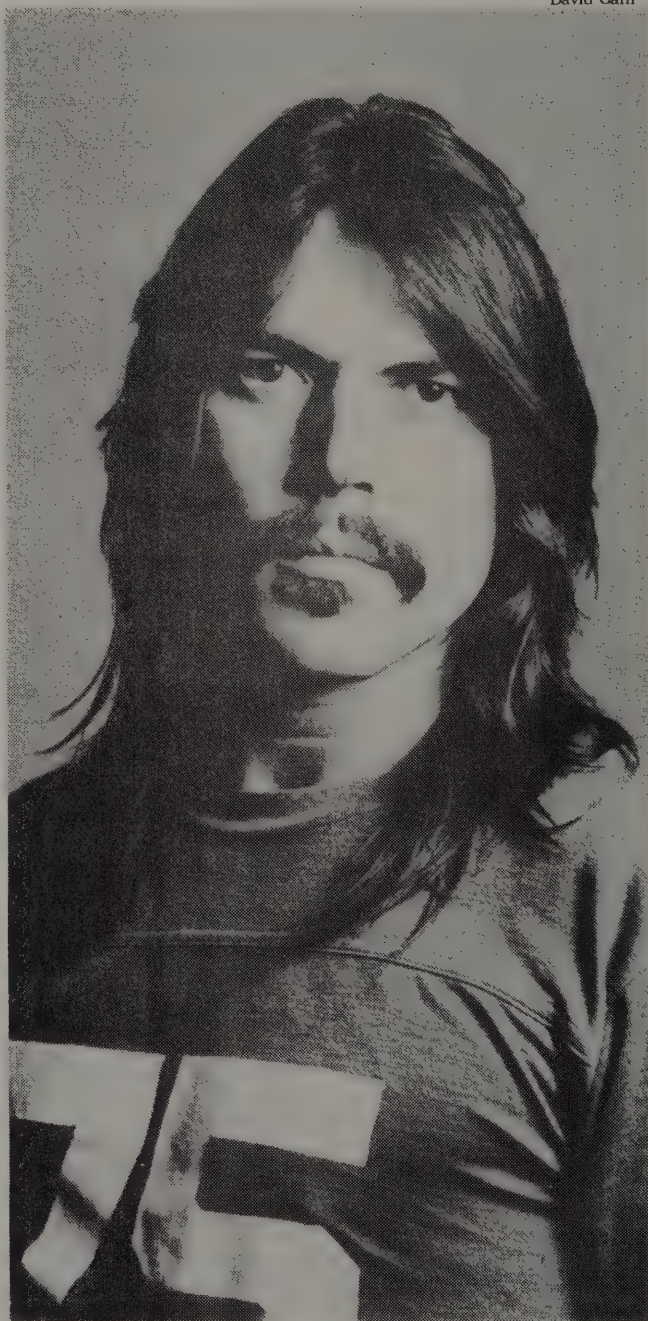
"It's a dream I had ever since I left Molly Hatchet," said Danny Joe Brown, former lead singer of the southern rock band, regarding his self-titled debut album. "Just to do it right. The music hasn't gone anywhere. I picked up where I left off. The direction is the way I would have had it on **Beating The Odds**," he said referring to Hatchet's first album without him.

"The reason I left Hatchet was because there were too many hands in the till," he continued. "The management was a total ripoff. I'll make sure my people get a fair share."

Danny Joe Brown was born and raised in Jacksonville, Florida, an area that also spawned Molly Hatchet, the Outlaws, Lynyrd Skynyrd, .38 Special, the Rossington Collins Band and the Johnny Van Zant Band. In the early '70s, when most of these groups were chugging away at the local night spots, Brown was also pumping away with a local cover band called Rum Creek. As it turned out, he spotted Molly Hatchet by chance while the band was playing a topless bar in Jacksonville. Shortly thereafter he approached Hatchet's Dave Hlubek and offered his services.

"I auditioned by singing two Ronnie Van Zant (Lynyrd Skynyrd) songs and was hired on the spot," the former carpenter remembered.

Brown stayed with the group for five years, two albums, and almost ceaseless touring, here and



David Gahr

Danny Joe Brown: "The reason I left Hatchet was because there were too many hands in the till."

abroad. After the split, he headed for his new house outside Thomasville, Georgia, which he shares with the wife he remarried and two baby sons.

"Immediately, I began recuperating from the highway," he recalled. "I was pretty worn out from all that touring. I stayed home and bought me a dirt bike and just went riding around to clear my head out."

There was never a doubt in Brown's mind that he would find the right musicians to create another southern rock boogie band. John Galvin, a honky-tonk style keyboard player, sent him an unsolicited tape via the Hatchet's fan club. Although the two had never met, when he listened to the tape, Brown knew it was "exactly what I'd been dreaming of." He then recruited Bobby Ingram, guitarist of the original Rum Creek, guitarists Steve Wheeler and Kenny McVay, a Jacksonville teacher named Jimmy Glenn and former Outlaws bassist Buzzy Meekins. The result was a tight, rocking band that's anxious to hit the road and play all of the music world's top venues.

"We all write well together and share all the writing and arranging," Brown said. "It's a miracle the way this group came together so efficiently."

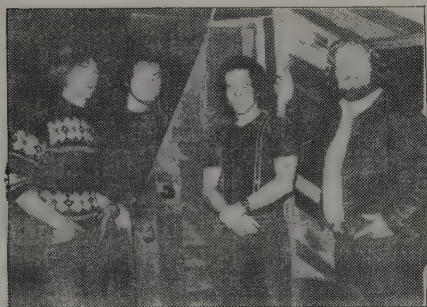
Brown maintains, meanwhile, that his present relationship with Molly Hatchet is good. Each group attends the others' concerts.

"They're all coming to me for advice," he said. □

Union

Canadian born Randy Bachman first made headway in the United States with the Guess Who, a pop band he formed in 1960 and stayed with for ten years, scoring hits with *These Eyes*, *No Time*, *Undun* and *American Woman*. His next major success was with Bachman Turner Overdrive and *Taking Care Of Business*, *Let It Ride* and *You Ain't Seen Nothing Yet*. Now he's starting all over again with Union.

Union is an outgrowth of Bachman's previous band, Ironhorse, which recorded two less-than-successful albums.



Vocalist/keyboardist/songwriter Frank Ludwig, once of Canada's hard rocking Trooper, and drummer Chris Leighton came with Bachman from the former band. The big news, however, is that Bachman has reunited with Fred Turner, with whom he founded Bachman Turner Overdrive in the early seventies. The new band is now rocking with the fever of B.T.O.

"It's ironic that Fred and I have come together again," confessed Bachman. "It's like we've never been apart. Somehow, subconsciously, we were following the plan."

Duran Duran

"I was about to be thrown out of house and home, but my mum's quite proud of me now," says John Taylor, bassist and cofounder of



Duran Duran, a three-year-old dance/rock quintet from Birmingham, England.

Duran Duran were born in Rum Runners, a premier rock club in

Shooting Stars

by Charley Crespo

Birmingham, said to be a melting pot of youth cultures. The five musicians walked into the club looking for a gig and later that evening they walked out with a management deal and their own independent record label.

Duran Duran was originally a character in the Jane Fonda space/sex spoof film, *Barbarella*, "the one with the orgasmatron," keyboardist Nick Rhodes says, pinpointing the character. Now, Duran Duran is a rock band that is quickly becoming the talk of England, Europe and Japan. In America, the band's initial single, *Planet Earth*, became an instant favorite at rock clubs, long before it was available in the record stores. Early signs point to a lucrative future for Duran Duran.

Holly And The Italians

Early in 1979, Chicago-born Holly Vincent, leader of Holly and the Italians, decided that the moment was right to take her newly formed American rock & roll band to England to develop in an atmosphere of adventurous and progressive pop music. During the first months of



gigging, Holly drew considerable attention which led to a recording contract with a small company. Holly and the Italians recorded the debut single, *Tell That Girl To Shut Up*, in a tiny studio overlooking Wandsworth Prison. That single launched the group on a career that brought them home to the United States a seasoned, practiced rock band.

After recording another single for a larger company and touring extensively in England, a tour billed as The Right To Be Italian Tour, Holly and the Italians came to New York to record their debut album. The result is *The Right To Be Italian*, a thunderous collection of pop tunes.

Holly is now being compared to another American female rock singer who hit the states after succeeding in England — Chrissie Hynde of the Pretenders.

Cold Chisel

Cold Chisel is new to American audiences, but in its native Australia, the rock & roll quintet has been a solidly-established favorite for two years. The band's first two albums



went gold and platinum back home. With *East*, their third Australian LP, which is quadruple platinum in the country 'down under' Cold Chisel has decided to tackle the American market.

The band's first years were humbly spent covering heavy-metal tunes on the Adelaide club circuit. When they included an original song by keyboard player Don Walker into the act, their manager parted company with them. Life was lean and hungry at first, but finally Cold Chisel's following began to grow and solidify. Fresh material was flowing from Walker's pen, and Jim Barnes was winning local fame as a charismatic front man.

In September 1977, the group signed a record deal and released its first single, *Khe Sahn*, a song which brought notice — and controversy. *Khe Sahn* described the experiences of a Viet Nam war veteran in unsparingly honest detail. The record went Top 20, despite Australian radio's refusal to play it.

Cold Chisel has since lightened up its musical thrust. No longer a heavy metal band, they now build a variety of musical textures around their songs. Barnes is a soulful singer and the group rocks to a familiar sound. If the Australian music scene gets more attention here following the recent successes of AC/DC and Air Supply, Cold Chisel will likely be a highlight. □

THE ALLMAN BROTHERS BAND

JUDGMENT DAY IS HERE

New Order In The Southern Rock Court

by Russell Shaw

After twelve years in rock, the Allman Brothers Band is still in fine shape. A new album, **Brothers Of The Road**, and a summer concert tour found the pioneer southern rock band as sharp as ever with its new lineup.

Back in the early days, Dickey Betts' chiming, ringing guitar sound aided and abetted the slide guitar work of the late Duane Allman. Duane's brother, organist Gregg Allman, sang tight and exact, slurring the blue notes for effect. Propelled by the late Berry Oakley on bass (Oakley and the elder Allman died in motorcycle accidents down home about a year apart) thunder prevailed in the double

drumming of Butch Trucks and Jaimoe. While Jaimoe floated in a jazzlike context, Trucks added much of the bottom with tight, precise timekeeping, not unlike military drumming measures.

There are now two newer generations of Allmans. One is comprised of alternate rhythm and lead guitarist "Dangerous" Dan Toler and bassist Dave "Rook" Goldflies, both of whom have been with the group since late 1978. More recent additions include multi-keyboardist Mike Lawler and drummer Frankie Toler, Dan's younger brother who replaced Jaimoe early this year.

As a member of the

Dickey Betts often jams at rock and c&w clubs while on tour, including Trax and the Lone Star Cafe in New York City.



©Jeffrey Mayer/RAINBOW

Gregg Allman kept the name of the group after brother Duane died in a motorcycle accident.

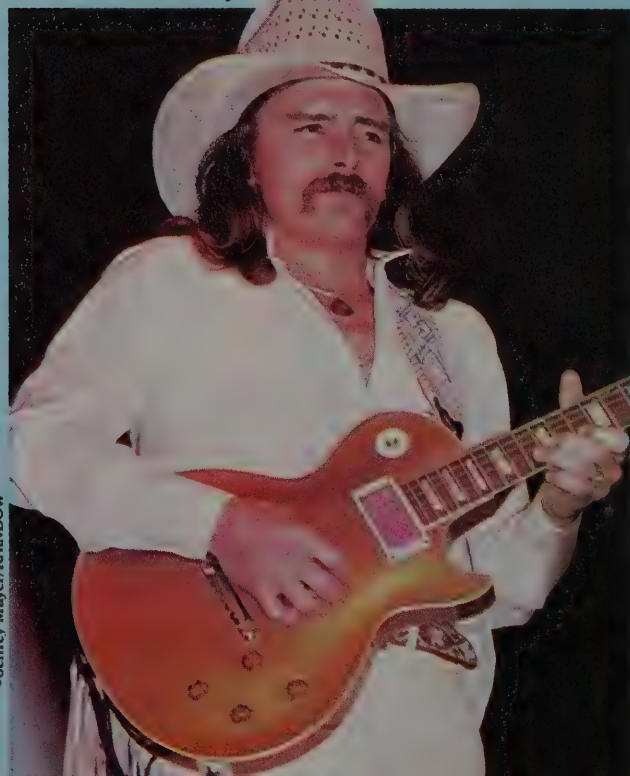
group for three years, "Rook" Goldflies has been around long enough to plug into the tradition of the Allman Brothers Band, while at the same time he bears witness to recent changes. Articulate and perceptive, he is the ideal Allman Brother member to seek out when finding out the state of the band. Backstage at a recent concert in Memphis, Rook was proud of the group.

"The Allman Brothers Band is alive and well," said Rook to counter the knocks of skeptics. "In this part of the tour, Gregg is especially singing his heart out. Last night, on *One Way Out* (an old ABB

standard) Gregg was *really* on it."

Another cause for euphoria was new drummer Frankie Toler, who joined the group after Jaimoe was unable to continue due to chronic back problems.

"With Jaimoe and Butch back there on the drums, it worked well, but what came out of Jaimoe was more of a nice, laid-back groove," Rook explained. "Frankie plays harder and more intense. Of course that affects both what I do on bass and the sound of the band as a whole. Plus, he's great in the studio: quick, perceptive and real tight."



©Jeffrey Mayer/RAINBOW

Until recently, the studio was also the main habitat for Lawler. His coproduction on the 1980 ABB album, **Reach For The Sky**, often found him contributing keyboard licks himself. The irresistible synthesizer hook on *Angeline* from that album is a Lawler creation.

With Mike Lawlor as a permanent member of the band now, the Allmans have two keyboard players for the first time since Chuck Leavell left to form Sea Level five years ago. Lawlor's induction into the group made it preferable to find another outside producer, John Ryan, who worked on **Brothers Of The Road**.

"He's worked with artists and bands from a very wide scope of music; people as diverse as Styx, Climax Blues Band and the (funk group) Gap Band," Rook said. "When you have that kind of wide experience

behind you, it's hard not to absorb lots of different influences from many commercially successful kinds of music. John then has a commercially successful, creative ear to stuff that I call 'radio.' He knows how to get sounds that will

rely on his instincts and never misses anything."

Goldflies himself must take part of the credit for the Allman Brothers current sound. He is a creative bass player and his role as floor and bottom for the diverse material this hard

The Allman Brothers Band find that along with bursts of musical fresh air from newer members, the group now prospers in a highly favorable business arrangement.

sound good on the radio, and I think that on tunes like *Straight From The Heart* and *Too Right*, both from the newest album, it shows that.

"John is ultra laid back. He quietly sits there and weeds things out, but he

working band plays demands versatility and fluidity of the highest order. Rook is superior to the task, casting his guitar in multiple roles and never losing that bedrock backbeat.

The Allman Brothers

Band find that along with bursts of musical fresh air from newer members, the group now prospers in a highly favorable business arrangement. John Scher, one of the major concert promoters in the nation, is their manager.

"It's a positive change," says Rook. "Now, we're being represented by a larger organization that has more people making phone calls, but also John is an honest, great guy." The band parted amicably with former management but feels confident in Scher's hands.

The group has an underlying feeling of strength in the early eighties. As befitting some recent album titles, these enlightened rogues have reached for the sky, and the judgment is in. The Allman Brothers Band survives with their credibility and creativity intact. □



The Allman Brothers Band, from left: Frankie Toler, Danny Toler, Dickey Betts, Butch Trucks, Gregg Allman, David "Rook" Goldflies, Mike Lawler.

JUICE NEWTON

ANGEL OF THE MORNING

by Toby Goldstein



Charles Bush

"If you don't understand the record business, that's as unrealistic as saying you're a musician when you know nothing about music."

After recording for six years and playing on the beer circuit for even longer, Juice Newton, the newest queen of country-rock, has earned her place on both country and pop charts by being realistic and displaying an engaging performance style.

"I've never been despondent about not having immediate success," admitted the long-haired blonde vocalist. "I have questioned at times that I felt I could do as well as some other people, but I'm more business-oriented and I understand why artists aren't where they think they should be. I just kept working and waited my turn.

"That attitude's part of my personality and my partner, Otha Young's personality. We're not naive, we're very down to earth. I think that's one of our ap-

peals in country music. To me, if you don't understand the record business, that's as unrealistic as saying you're a musician when you know nothing about music."

Juice's soft Virginia-born accent softens, but it can't cover a determination that kept her on the road and in the studio until her version of Chip Taylor's classic, *Angel of the Morning* went straight to number one. Its success has been matched by her latest album, **Juice**, and follow-up single, the rockabilly-flavored *Queen of Hearts*. Instead of pulling her bus to the once familiar one-night stands at beer halls, she now entertains in places like the glass-deco enclave of New York's Savoy.

"I like to work," Juice says, despite having given up a rare day off to do a

round of interviews. "I'm very happy we have these hits because it allows me to work better places and to pay our musicians more, because I want to make sure everyone feels being away from home this much is worth their while. Some of our boys are married or they have steady girlfriends, and I don't want them to feel they're being deprived. I think that's important, because if you're unhappy at home that's one thing, but if you're unhappy and away from home..." her eyes widen as she considers that unpleasant possibility. It's fortunate that Juice claims to have hotel living "down to a science," because she's seen the inside of her Burbank, California house for less than five weeks since last Christmas.

Juice's current album and **Take Heart**, her third Capitol release, show her

ability in mastering many different aspects of pure and hybrid country music. She lends a twang to another Chip Taylor song, *Any Way That You Want Me*, which was recorded by the Troggs in the mid-1960s. On **Juice** she authentically renders Elton John's *Country Comforts* and performs one of her favorite Everly Brothers songs, *All I Have To Do Is Dream*. Although Otha and occasionally Juice herself write and record original numbers, she's quite content to base her reputation on being an interpreter.

"I don't feel any pressure to have my tunes on an album that I do. I look for good songs, period. Just because you write, it doesn't mean that you write good stuff! There's a million good songs out there, old and new.

"I was never pushed into country music, or raised on it, but it seems to be a natural kind of music for me. I sang folk music, rock 'n' roll and rhythm 'n' blues, but I have no touch for performing blue-eyed soul. But country 'n' western, country-rock, rockabilly — just seem to come out right for me. I think their themes are genuine, more down to earth, human everyday occurrences, and are subjects you can identify with. I think it's very good for artists and the listening public to have become more aware of America's true music." And Juice makes it clear, in a song she'll soon record called *It Ain't Country*, that if a tune doesn't have that down-home feeling, it may be OK, but it ain't authentic.

Since Juice Newton's definition of country music is a generous one, she doesn't have to worry about compromising herself through "crossover" success. The diversity of her albums reflect the way she lives. "I like good French food but I also eat hot dogs from a street vendor. I like to travel for fun when I have time. I dress this way (in jeans and cowboy boots), I dress other ways. I wear my hair up, I wear it down. I have an eclectic approach to living and to music, and I think it's a healthy way to be. And I intend to stay that way." □

Rock'n'Roll Hit Parade

Exclusive Feature: Top Ten Countdown Of The Hitmakers

Compiled by
Bob Grossweiner

Each month, Hit Parader features the all-time favorite recordings from the turntables of today's most popular artists. This month, we give the drummers some: Herman Rarebell, Eric Carr and Dave Holland.

Lynn Goldsmith



Dave Holland, drummer, Judas Priest

1. **Nether Lands**, Dan Fogelberg
2. **Dixie Chicken**, Little Feat
3. **India**, the Movies
4. **Abraxas**, Santana
5. **Home Plate**, Bonnie Raitt
6. **Court and Spark**, Joni Mitchell
7. **Dark Side of the Moon**, Pink Floyd
8. **Hydra**, Toto
9. **Symphony No. 93 in D and Symphony No. 94 in G "Surprise,"** by Franz Joseph Haydn, performed by the Cleveland Orchestra, Szell
10. **Symphony No. 6 in b, Op. 74 "Pathetique,"** by Peter Ilyitch Tchaikovsky, performed by the Berlin Philharmonic Orchestra, Karajan

Eric Carr, drummer, Kiss

1. **Presence**, Led Zeppelin
2. **Houses of the Holy**, Led Zeppelin
"To me, Led Zeppelin is the definitive heavy metal band, and I think John Bonham was just about the best rock drummer there ever was."
3. **After the Goldrush**, Neil Young
4. **Harvest**, Neil Young
"Neil Young's music always had special meaning to me because his lyrics spoke to me."
5. **Led Zeppelin II**, Led Zeppelin
6. **Led Zeppelin I**, Led Zeppelin
7. **Close to the Edge**, Yes
"I always liked the intricate harmonies and musical arrangements here. Also, I admire the drummer, Alan White."
8. **Sgt. Pepper's Lonely Hearts Club Band**, the Beatles
"I'm a Beatles fan from day one. It was hard to pick my favorite Beatles LP and **Sgt. Pepper** stood out overall as a one-of-a-kind album."
9. **A Good Feelin' to Know**, Poco
"This album contains a lot of happy country-rock music."
10. **Outlandos d'Amour**, the Police
"This album contains what I consider to be their best material. It has so much energy, and as a drummer, I find Stewart Copeland's style unique."



Herman Rarebell, drummer,
Scorpions

1. **Physical Grattifi**, Led Zeppelin
2. **Houses of the Holy**, Led Zeppelin
3. **Bad Company**, Bad Company
4. **Run With the Pack**, Bad Company
5. **The Who Sings My Generation**, the Who
6. **A Night at the Opera**, Queen
7. **Yer' Album**, the James Gang
8. **"But Seriously, Folks..."**, Joe Walsh
9. **The Long Run**, Eagles
10. **Best of the Easybeats**, the Easybeats



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☐ additional song lyrics (less articles) in Hit Parader

HIT PARADER'S

Sports Challenge

This Month:

RICK DERRINGER vs. THE WIZARD

The *Hit Parader* staff issues this challenge: We dare the rock stars to take us on in sports competition. Various events include pinball, ping pong and pool. Other sports will be considered, including mud wrestling (with the proper party, of course). Results will be announced in these pages.

Rick Derringer used to have a pinball machine called Atarians in the dining room of his Greenwich Village duplex, so the *Hit Parader* pinball experts challenged the rock singer/guitarist/producer/composer to a best of three. We braved daylight (Derringer operates on rock & roll time and generally wakes up just before 2 p.m. to catch his favorite soap opera, *One Life To Live*) and headed for a bar

called Nobody's, where we hit Williams' Phoenix machine and downed a few beers.

"It sounds good," Derringer said confidently, as we inserted two quarters.

The ball moved slowly on the filthy game board, and the powerless bumpers squeaked unmercifully.

"It doesn't look good," he said, sizing up the competition after *Hit Parader's* second ball. "It doesn't say anywhere whether it's a three ball or five ball game." He was nervous; we knew we had him. "I'll pray it's a five ball," he said, after dropping his second consecutive low scoring ball.

"He's only 170,000 ahead," Rick said with mock confidence at the end of the game's third round.

All those gold and platinum records on his living room wall for his work on Johnny Winter and Edgar Winter records couldn't help him. *Hit Parader* went on to trounce the rock star in two of three games. We then beat him again in a Space Invaders match, just to get the point across.

"I wore the wrong shoes," he concluded, with his head down.

Derringer is now working with new management and a new record company. His next album will trace the life and times of a fictitious but familiar rock singer through a series of songs. The story line may or may not be inspired by his fascination with daytime TV dramas, but it will definitely not be about a pinball wizard. □

Rick Derringer: "I wore the wrong shoes."



The Kinks have been playing rock and roll long enough to qualify as a genuine institution. Since 1964, when they arrived on the heels of the Beatles with their first smash, *You Really Got Me*, one of the raunchiest rock records ever released (especially at the time), people have expected the Kinks to stick around and stick with it. And, they have, but, although they've released over 25 albums, those same people who love them, have taken the Kinks for granted.

Dave Davies, the Kinks' lead guitarist, is often taken for granted, too. While his more celebrated brother Ray, who writes and sings most of the group's material, receives most of the praises and media attention, Dave has been content to churn out scorching riffs and occasional vocals with the group.

Dave Davies on the early days: "If we were lucky maybe we'd only have to go on stage for ten minutes."



as Arthur, Lola, Low Budget, Misfits, and, recently, the live *One For The Road*. Dave recalled the Kinks' very early days, when teenage girls screamed and swooned over anyone who had a British accent and played guitar.

"It was funny, and it was silly," Dave remembered about the mid-'60s. "It got to a point where we started thinking that if we were lucky, maybe we'd only have to go on stage for ten minutes. We had competitions to see who could stay on stage the least amount of time. That's really bad."

But still, there must have been a reason for sticking it out, and that, of course, is because the music grew as the band matured. In the '70s, the Kinks recorded some memorable concept albums such as *Preservation* (Acts 1 and 2), and *Soap Opera*. In the most recent years, the Kinks have honed their hard rock

DAVE DAVIES

KINK OF THE HILL

"Rock And Roll Has Helped Keep Me Young."

by Jeff Tamarkin

Last year, however, Dave Davies chose to step out from the shadow long enough to record his first solo album, **AFL 1-3603**, named after its RCA Records catalogue number. Dave sang, wrote and produced the entire record and played most of the instruments on it.

Now, both Dave and the Kinks are back. The Kinks' latest single, *Better Things* b/w *Massive Reduction*, was released in England in June, and a new album, recorded in the studio, should be out by the time you read this. Dave's second solo album,

Glamour, also hit the streets in June, and Dave spoke to **Hit Parader** about his work as both solo artist and Kink extraordinaire.

The first thing most people want to know about Dave is why he waited over 15 years to put out solo records.

"I think it was a question of everything sort of coming together at the same time," he replied. "Before, my writing was a bit scattered, and I suppose it came together." Davies adds that he just felt it would be good to wait until "the '70s ended."

He doesn't think that his

writing has been too influenced by his brother Ray. "I like to think that my writing style is different from his," he said, although he admitted that he and Ray have some things in common. For instance, "I think our goals are similar," he said. "How we get there might be different, but I don't think that really matters."

Dave was primarily interested in talking about his solo work, but he was eager to talk about the group that he and his brother started almost 20 years ago, the group that has recorded such classics

chops, and have met their potential. Their music can be hard and fast but it can also be melodic and witty. As the Davies brothers approach their late thirties, they get more adept at songwriting, singing, playing their guitars and leading their band.

Did Dave Davies ever expect, in 1964, that he'd still be a Kink in '81? Will he still be one at age 50?

"Oh God," he answers, a bit surprised, "I never thought I'd be doing this at 33! That's a depressing thought. But I don't feel old at all. Rock and roll has helped keep me young." □

Rock Hotline



Finally some hometown recognition for the Beatles.

The Beatles

Twenty years ago the late Brian Epstein discovered the Beatles playing in a Liverpool club called the Cavern. Today, the city may get around to naming some streets after the five musicians who woke up the otherwise sleepy, working class town. The Liverpool City Council highway committee voted by the slimmest of margins recently — ten to nine — to recommend naming streets after Epstein, Paul McCartney, Ringo Starr, George Harrison and the late John Lennon. Furthermore, the committee went on record in favor of naming another street Beatles Way. At the present time, there are no streets or monuments in Liverpool named after the Beatles, and the Cavern was torn down years ago.

The Cars

Three platinum-plus albums and many big concerts down the road, the Cars haven't forgotten the early days in Boston, where WBCN-FM was the first to air the band's tapes before any record companies took an interest. Drummer David Robinson produced a demo tape by the Vinny Band, whose tapes were also played on WBCN, and worked on a single by Boy's Life, *I Found Her* b/w *Two Doors Down*, for an independent label. Guitarist/singer Ric Ocasek, meanwhile, produced a single by the New Models titled *Permanent Vacation* b/w *Shattered Windows* for Modern Method Records, and lead guitarist/singer Elliot Easton produced a three-song single for the Dawgs, another Boston-based band. The Boy's Life and New Models tunes were cut at a studio The Cars recently bought; the facility is now being renovated. The Cars spent the summer recording the group's fourth album, slated for a fall release.



Read our Hotline to learn how the Cars spent their summer vacation.

The Clash took time out for some film work during their stay in New York.



The Clash

The Clash followed two weeks of concerts in New York with a week of shooting — films, that is. Kosmo Vinyl, the group's tour manager, has described the film as a rap western in which the characters use words instead of guns. We like the sound of it, put-on or not. A lot of footage was shot at the New York concerts, and by press time, more was shot in Harlem and in Brooklyn's Jamaican community.

The English new wave rock band was originally scheduled to play a week of shows at New York's Bond International Casino, but when city officials cut the rock club's capacity in half after the shows had sold out, the group opted to stay in town the extra week to make sure all ticket-holders got to see them.

NOTHING EVER GOES AS PLANNED

(As recorded by Styx)

DENNIS DE YOUNG

What-cha gonna do when the sun goes down tonight
You'll hit the same old clubs
Rap that same old trash that's right
You've got them real silk shirts and them baggy pants
Dago shoes in the colors that match
But the girls are acting bored
And you're feeling like you're going to lose
You've got the G.Q. Blues.

You get up every morning
And you go to work each day
Been doing the same damn job
For ten long years this May
You've been working and saving for your Jamaican dream
Paradise is waiting across the sea
But when your plane lands
Montego turns to Monsoon
You've got the Island Blues.

'Cause nothing ever goes as planned
It's a hell of a notion
Even Pharaohs turn to sand
Like a drop in the ocean
You're so together

You act so civilized
But every time that things go wrong
You're still surprised
You've done your duty and paid a fortune in dues
Still got those Mother Nature's Blues.

I strut around the stage like a little king tonight
They'll scream for every word and every note that's right
But when the show is over and I'm all alone
Can't reach my baby on the telephone
And everywhere I look Mister Loneliness is in the news
I've got the Big Star Blues, boy.

Nothing ever goes as planned
It's a hell of a notion
Even Pharaohs turn to sand
Like a drop in the ocean
I'm so together
And I act so civilized
But every time that things go wrong
I'm still surprised
I've done my duty
I've paid a fortune in dues
Still got them Mother Nature's Blues.

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A WOMAN IN LOVE (It's Not Me)

(As recorded by Tom Petty & The Heartbreakers)

TOM PETTY
MIKE CAMPBELL

She laughed in my face
Told me goodbye
Said "Don't think about it
You can go crazy
Anything can happen
Anything can end
Don't try to fight it
Don't try to save me."

She's a woman in love
She's a woman in love
And he's gonna break her heart to pieces

She don't wanna see
She's a woman in love
But it's not me.

Well alright
Do what you want
Don't try to talk
Don't say nothin'
She used to be the kind of woman
You have and you hold

She could understand the problem
She let the little things go.

She's a woman in love
She's a woman in love
And he's gonna break her heart to pieces

She don't wanna know
She's a woman in love
She can't let go.

Time after time
Night after night
She would look up at me
And say she was lonely
I don't understand the world today
I don't understand what she needed
I gave her everything she threw it all away
On nothing.

She's a woman in love
She's a woman in love
And he's gonna break her heart to pieces

She don't wanna see
She's a woman in love
But it's not me
She's a woman in love.

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FIRE AND ICE

(As recorded by Pat Benatar)

**TOM KELLY
SCOTT SHEETS
PAT BENATAR**

Ooo you're givin' me the fever
tonight

I don't wanna give in
I'd be playing with fire

You forget, I've seen your work
before

Take 'em straight to the top
Leave 'em cryin' for more
I've seen you burn 'em before.

Fire and ice

You come on like a flame
Then you turn a cold shoulder
Fire and ice

I wanna give you my love
But you'll just take a little piece of

my heart
You'll just tear it apart.

Movin' in for the kill tonight
You got every advantage when they
put out the lights
It's not so pretty when it fades away
'Cause it's just an illusion in this
passion play

I've seen you burn 'em before.
(Repeat chorus)

So you think you got it all figured out
You're an expert in the field without
a doubt

But I know your methods inside and
out

And I won't be taken in by fire and
ice.

(Repeat chorus)

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pany/Discotti Music/Denise Barry
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I DON'T NEED YOU

(As recorded by Kenny Rogers)

RICK CHRISTIAN

I don't need you
I don't need friendship
I don't need flowers in the spring
I don't need you

And you surely don't need me.

I don't need love and affection
And I don't need peace and harmony
I don't need you

And you surely don't need me.

But we both want it bad enough

Yes we both want it don't we

I don't need you baby
And I know you don't need me.

I don't need your lovin' arms around
me

Oh all I need is to be free
That's what I keep telling myself
And I tell you, you don't need me.

I don't need children in my old age
No, like cluttered leaves around a
tree

And I don't need you baby
And I know you don't need me.

But we both want it bad enough

Yes we both want it don't we

I don't need you baby

And I know you don't need me.

We don't need each other baby

We don't need each other baby

Or do we.

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JUST BE MY LADY

(As recorded by Larry Graham)

LARRY GRAHAM

Just be my lady
Everything will be alright
Just be my lady

I love you every day and night

Just be my lady

I promise you that everything will be
alright

Just be my lady

That's really what you ought to do

Just be my lady

This love I have was meant for you

Just be my lady

Everything you ask of me

Sweetheart I'll do for you

My promise to you is I'll always be
true

No matter what no one, no one tries
to do

Till death do us part
You can have my heart forever
And that's a long, long time
Just be my lady
I said all that I'm going to say
Just be my lady
Just take my hand
And I'll lead the way
Just be my lady
And there's no better time to start
than today, today
Just be my lady
All mine
Just be my lady
All mine
Just be my lady
All mine
Just be my lady
All mine
Just be my lady
All mine
Just be my lady
All mine.

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WHAT BECOMES A LEGEND MOST?

TED NUGENT

TALKS ABOUT HIT PARADER T-SHIRTS

HIT PARADER scooped the world in November by announcing that Ted Nugent was planning a live LP (**INTENSITIES IN TEN CITIES**) by recording his concerts during a series of Midwestern club dates.

Ted also told us that he had just finished a physical exam: "The doctor said I'm like a specimen of perfect health. We did this treadmill exercise, you know, where they have you walking at increasing speed and angle to wear you out so they test you under exhaustive conditions. They had to give up. The doctor said, 'We don't have time to wear you out.' We did it for 15 minutes and I was still honking, you know.?"

We've found that everything about Ted is remarkable, particularly his impeccable taste in clothes. From loin cloths to army fatigues the man is unquestionably a trend setter. When we asked The Nuge what he wears when he really gets duded up, he uncovered this **HIT PARADER T-SHIRT**. Instantly things started happening, things even we can't explain.

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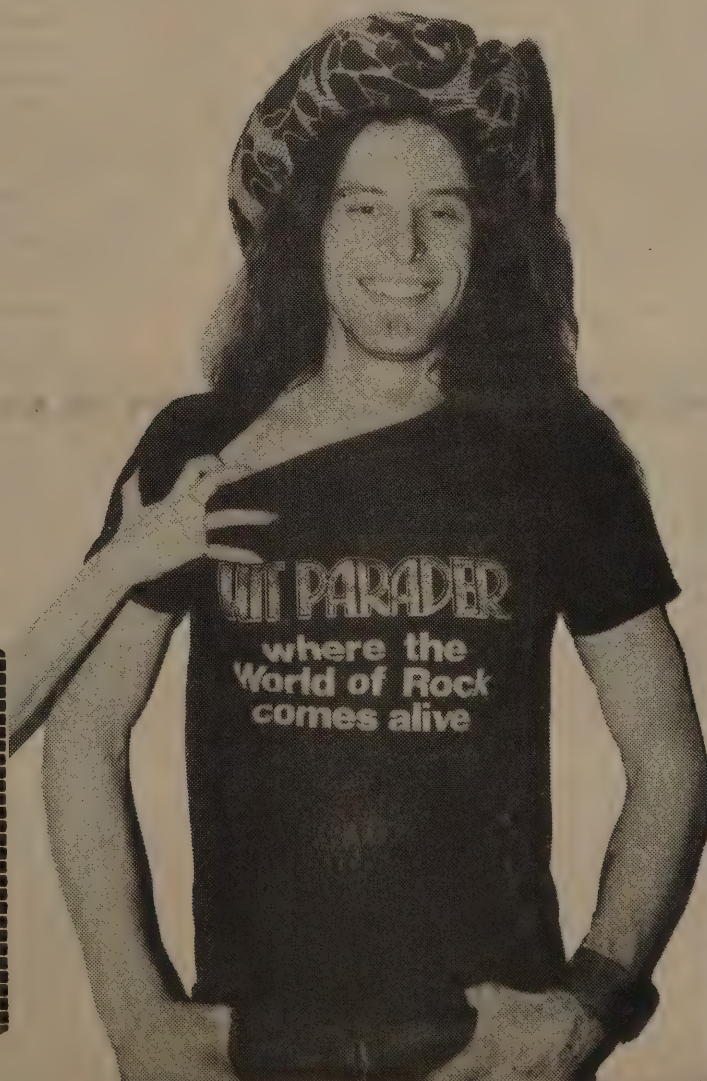


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I'LL DO ANYTHING FOR YOU

(As recorded by Denroy Morgan)

**BERT REID
 RONALD MILLER**

Nothing in the world that I won't do
 I'll give the world to you
 If you want me to
 I'll do anything.
 I'll do anything for you
 I'll give the world to you
 If you want me to
 I'll do anything for you
 I'll give the world to you
 If you want me to.
 They think I'm a fool
 'Cause I do so many things for you
 But they don't know the reason why
 I do all the things I do for you
 Maybe they'll never see
 The things you do for me
 The way you make me strong
 Whenever things go wrong
 When you stand by my side
 How you relax my mind
 And show me what to do
 To make my dreams come true.
 I'll do anything

Anything you want me to
 I'll do anything
 There's nothing in the world
 That I won't do for you.
 I hope very soon

You'll see all the love I have for you
 I've been holding some inside
 'Cause I thought it was too much for you

The love I have inside
 I will no longer hide
 Because I trust in you
 Whenever things go wrong
 Stay right by my side
 'Cause you relaxed my mind
 And showed me what to do
 To make my dreams come true.

(Repeat chorus)

I'll do anything for you
 I'll give the world to you
 If you want me to
 I'll do anything for you
 I'll give the world to you
 If you want me to
 I'll do anything
 I'll do anything
 Doo doo doo doo doo doo doo doo
 Anything for you.

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ARE YOU SINGLE

(As recorded by Aura)

**STEVE WASHINGTON
 CURT JONES
 STARLEANA YOUNG
 PHILIP FIELDS
 JENNIFER IVORY**

Are you single
 Are you available for me
 Are you single
 Available for me to see.
 Well now curiosity has taken control of me
 I want you to know
 And I wonder if we have
 Any possibilities to feel
 Tell me so
 Now from what I can see
 You seem to be just what I've been searching for
 Hoping as the night goes on
 Communications will be strong
 I wanna know much more 'bout you baby.
 I've been watching the way you move
 Baby you're so smooth
 (Oh I like the way you move yeah)
 When I see you dancing across the floor
 I know you're what I'm looking for
 Tells me that you're looking for someone too
 My intuition tells me that you're

single

I'd like to mingle if you're all alone tonight.

Are you single
 Are you single
 Are you single
 Are you available for me
 Are you single
 Available for me to see.

Well I know this situation is familiar to you baby
 Men approach you all the time
 With only one thing on their minds
 Yes I know
 Further reason for your hesitation is quite real
 Because men don't live up to your expectations my dear.
 I've been watching the way you move
 Baby you're so smooth
 (Oh I like the way you move yeah)
 When I see you dancing across the floor
 I know you're what I'm looking for
 Tells me that you're looking for someone too
 My intuition tells me that you're single
 I'd like to mingle if you're all alone tonight
 Are you single
 Are you single tonight.

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Lead Man, Box 12167-4B, St. Petersburg, Florida 33733

(As recorded by The Pointer Sisters)

As the midnight moon was driftin'
through

Seelin' what you wanted to see
Darlin' don't say a word

I've got a slow groove on my mind
I wanna man with a slow hand
I wanna lover with an easy touch
I want somebody who will spend
some time

When it comes to love
I wanna slow hand.

And a blanket of stars in our eyes
We are drifting free

**Darlin' don't say a word
'Cause I already heard what your
body's sayin' to mine
If I want it all night**

(As recorded by Woods Empire)

My yes it's nice when you spend the night

Caress me tight don't prolong
Feel it coming on

I like the way you do what you're
doin'

There's no complaints don't you
think you have failed me

Night after night sweet delights
Night after night sweet delights
Night after night sweet delights
Night after night do it right
Yeh yeh yeh yeh.

We've got the time

Not come and go in a heated rush
I've found somebody who will
understand

If I want it all night
Please say it's all right
It's not a fast move

'Cause I got a man with a slow hand
I got a lover with an easy touch
I've got somebody who will spend
some time

When it comes to love
I wanna slow hand.

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'Cause my temperature is high
Yes it's right never wrong
Just keep on

I like the way I have been treated
You make me feel as though I'm
truly needed

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me tight.

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**SEND FOR YOUR VENUS
LOVE GODDESS RIGHT NOW!**

Right now, this very moment, mail the coupon for your very own VENUS LOVE GODDESS with the Experiment Report Forms. For privacy, your VENUS LOVE GODDESS will be RUSHED back to you by FIRST-CLASS MAIL in your name only. No one will be allowed to use it, except you. Merely take The VENUS LOVE GODDESS into your possession and a fantastic love-life may be yours. It's that simple!

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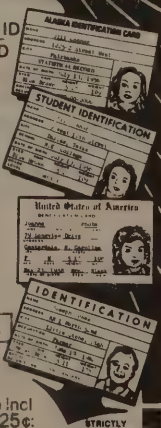
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TURN OUT THE NIGHTLIGHT

(As recorded by Tavares)

BUNNY HULL
ANDREW WOOLFOLK

Turn out the nightlight let's put on our song

Turn on the lovelight and rock me all night long

Turn out the nightlight (girl) I wanna make love to you.

Turn out the nightlight it's been a lonely day

Turn on the lovelight no more fussin' and fightin' that way

I wanna make you feel right, I need you closer and closer to me.

So won't you please let me in, Let me in your heart again

We should always be the best of friends

Let's keep it together it's so much

better.
Turn out the nightlight my you look so fine
Turn on the lovelight and let's sip a little wine
Lovin' in the moonlight, makes me want you over and over again.

So won't you please let me in, Let me in your heart again
We should always be the best of friends
Let's keep it together it's so much better.

You know I need you love, it's been such a lonely, lonely day
And you look so fine, I know you're mine
I want you over and over and over and o---ver
Ooh hoo.....

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IT'S NOW OR NEVER

(As recorded by John Schneider)

AARON SCHROEDER
WALLY GOLD

It's now or never
Come hold me tight
Kiss me my darlin'
Be mine tonight

Tomorrow will be too late

It's now or never
My love won't wait.

When I first saw you with your smile so tender

My heart was captured
My soul surrendered

I've spent a lifetime waiting for the right time

Now that you're near the time is here

at last.
(Repeat chorus)
Just like a willow we would cry an ocean
If we lost true love and sweet devotion
Your lips excite me
Let your arms invite me
For who knows when we'll meet again this way.
(Repeat chorus)

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LOVERS AFTER ALL

(As recorded by Melissa Manchester & Peabo Bryson)

MELISSA MANCHESTER
LEON WARE

When I look deep into your eyes
That's when I know I'm living
For ev'ry moment of our lives
We should be forgiving.

We'll hold each other when we cry
Even if we fall somehow we'll be lovers after all.

In time we'll learn to understand the

meaning of together
If we keep walking hand in hand
Then nothing else will matter.
There will be no need to hide feelings that we keep inside
We'll hold each other when we cry
Even if we fall somehow we'll be lovers after all
Lovers, lovers after all.

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ENDLESS LOVE (Theme From The Motion Picture Soundtrack)

(As recorded by Diana Ross and
Lionel Richie)

LIONEL RICHIE

My love there's only you in my life
The only thing that's right
My first love you're ev'ry breath that I
take

You're ev'ry step I make
And I, I want to share all my love with
you

No one else will do
Your eyes tell me how much you
care

Oh yes you will always be my
endless love.

Two hearts, two hearts that beat as

WE CAN WORK IT OUT

(As recorded by Chaka Khan)

JOHN LENNON
PAUL McCARTNEY

Try to see it my way
Do I have to keep on talking
Till I can't go on
While you see it your way
Run the risk of knowing that our love
may soon be gone
We can work it out
We can work it out.

Think of what you're saying
You can get it wrong and still you
think that it's all right
Think of what I'm saying

We can work it out and get it straight
or say goodnight
We can work it out
We can work it out.

Life is very short
And there's no time for fussing and
fighting my friend
I have always thought that it's a
crime

So I will ask you once again.
Try to see it my way
Only time will tell if I am right or I am
wrong

While you see it your way
There's a chance that we might fall
apart before too long
We can work it out
We can work it out.

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trolled by Maclen Music, Inc., c/o
ATV Music Corp., 6255 Sunset
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one
Our lives have just begun
Forever I hold you close in my arms
I can't resist your charms
And love I'd be a fool for you
I'm sure you know I don't mind
'Cause you, you mean the world to
me
I know, I know I found in you my
endless love.

Oh and I, I want to share all my love
with you

No one else will do
And yes you'll be the only one
Oh no I can't deny this love I have
inside

And I'll give it all to you my love
My endless love.

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(There's) NO GETTIN' OVER ME

(As recorded by Ronnie Milsap)

TOM BRASFIELD
WALT ALDRIDGE

Now you can walk out on me tonight
If you think that it ain't feeling right
But darling there ain't no gettin' over
me.

You can say that you need to be free
But there ain't no place that I won't
be

Sweet darling there ain't no gettin'
over me.

I'll be the bill you forgot to pay
I'll be the dream that keeps you
awake

I'll be the song on the radio
I'll be the reason that you tell the
boys no

Don't you know.
You can tell everyone that we're
through

You might even believe it too
But darling there ain't no gettin' over
me

Sweet darling there ain't no gettin'
over me.

I'll be the face that you see in a
crowd

I'll be the times that you cry out loud
I'll be the smile when there's no one
around

I'll be the book that you just can't put
down.

So you can walk out on me tonight
If you think that it ain't feelin' right
But darling there ain't no gettin' over
me

But darling there ain't no gettin' over
me.

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Now, Even If You Have Been Thin For Years, You Can

GAIN ^{UP TO} 5, 10, 15 POUNDS

without dangerous drugs, without exercise,
without unpleasant tasting medicines,
MEN—an impressive manly body,
WOMEN—a curvier, glamorous figure.

If you had started this amazing method just a few short weeks ago, right now you could be up to 5, 10, even 15 pounds heavier or more!

At last, no matter what you have tried, no matter what you have done, if you are a normally healthy person, you can gain up to 5, 10, 15 pounds or more safely, surely, pleasantly, and that's a guaranteed money-back fact.

Yes now, even if you have been thin for years, you can have the fuller, more attractive body you have always wanted without dangerous drugs, without heart-straining exercise, without unpleasant tasting medicines!

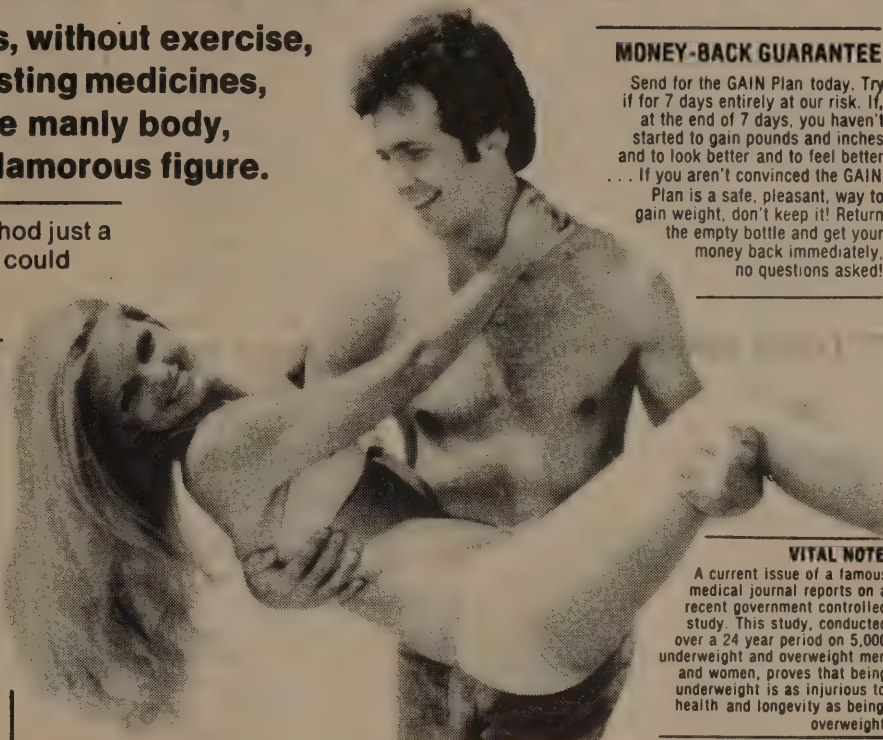
This exciting method is easy, pleasant, and medically sound beyond a shadow of a doubt, and your own Doctor could tell you the same thing.

HERE'S ALL YOU DO

Before meals, or whenever you feel like it, you take delicious, chewable, nutritionally fortified GAIN tablets and that's it! No other medication to take. Nothing difficult or unpleasant to do, and without even being aware of it, a wonderfully exciting change takes place.

Those high-calorie GAIN tablets are rich in body-building materials! They not only add weight themselves, but they sharpen your appetite! You look forward to meal-times, and without even realizing it, you start to eat more and almost immediately the weight gaining process begins!

As you follow your GAIN Plan which includes nutritional high calorie menus. You add pounds and inches to your arms, legs, chest, hips, everywhere. You'll be amazed at the fantastic transformation that occurs... as thin, unattractive areas start to develop into new magnetic appeal. You'll be



MONEY-BACK GUARANTEE

Send for the GAIN Plan today. Try it for 7 days entirely at our risk. If, at the end of 7 days, you haven't started to gain pounds and inches and to look better and to feel better... If you aren't convinced the GAIN Plan is a safe, pleasant, way to gain weight, don't keep it! Return the empty bottle and get your money back immediately, no questions asked!

VITAL NOTE

A current issue of a famous medical journal reports on a recent government controlled study. This study, conducted over a 24 year period on 5,000 underweight and overweight men and women, proves that being underweight is as injurious to health and longevity as being overweight.

thrilled to discover that as you gain weight you will have more pep and energy for all the wonderful things in life!

THINK OF WHAT THIS CAN MEAN TO YOU

If you are one of those unfortunate people who can't wear all the new high style clothes you want to wear... If you are ashamed of the way you look in a bathing suit... embarrassed because your legs are too thin and spindly... your chest is too flat... your arms aren't the full, rounded limbs they were meant to be... If you long for a more attractive-looking body, the safe, pleasant GAIN Plan can be the answer to your prayers!

Yes, now, with the GAIN Plan to help, it's so easy, so pleasant to add pounds and inches of firm, attractive flesh... so full-filling to feel better, stronger, more vital and alive! But don't take our word for it. Prove it to yourself at our risk!

If you sincerely want to gain weight, and to look better and feel better as a result,

HERE IS OUR OFFER...

We honestly believe the GAIN Plan to be the finest and most effective product of its type sold anywhere in the world today, and to prove our confidence, we are backing that statement up with this honest, straight-forward offer...

Try the fabulous new GAIN Plan in your

GAIN IS SAFE

GAIN is not a dangerous drug, medicine or a fishy-tasting oil. It is made of safe, pure ingredients, contains nothing which could possibly harm you, and may even be taken with complete safety by children.

own home at our risk. Subject it to any test you like. Weigh yourself before you start. Weigh yourself later. If you haven't started to see substantial weight gain within 7 days, and if you don't feel better and look better as a result, or, if you are not completely satisfied for any reason, PAY NOTHING! It's just as simple as that.

If you are in doubt... even if you think nothing can possibly help you, for the sake of your appearance, and your happiness, at least try it! If the GAIN Plan works the way we know it will, you'll agree it is worth the few dollars it cost.

On the other hand, if it doesn't work the way you expected, it costs you nothing, and a least you have had the satisfaction of trying it at our expense.

What could be fairer than that? The next move is up to you. Once and for all, determine to do something about your underweight! We know you'll be happy you did.

MAIL NO-RISK COUPON TODAY

GAIN PRODUCTS CORP. Dept. G 234A
Box 2346, Carbondale, Ill. 62901

Please send my package of GAIN Plan immediately with the understanding that if I am not satisfied, I may have my money back, no questions asked.

- ☐ One GAIN PLAN for \$9.98
- ☐ SAVE \$2.00! Order 2 for \$17.96
- ☐ SAVE \$5.00! Order 3 for \$25.00

Enclosed is \$

☐ cash, ☐ check or ☐ money order

NAME

please print

ADDRESS

CITY

STATE

ZIP

SKINNY MEN AND WOMEN ARE NOT ATTRACTIVE



... a skinny, scrawny body is no asset in social or business life. Give the GAIN Plan a chance to help build you up and put firm flesh on you.

DON'T WANT TO WAIT ANYMORE

(As recorded by The Tubes)

DAVID FOSTER
WILLIAM SPOONER
JOHN WAYBILL
VINCENT WELNICK

We could be the last two on earth to
start a new world
Just you and me girl
Try and you can almost see how it
could be
Just you and me.

Lost
Trapped in the freezing cold
Barely alive
Have to make love to survive
I'll show you how it's done
We'll take it as it comes
A rocket to the sun.

I don't want to wait anymore
I just don't think I have the strength
The strength to carry on
Oh I don't want to wait anymore
I've waited so long
Forgot what I'm waiting for.

Stranded on a desert isle
With no one around for thousands of
miles
Imagine any place
If this is what it takes
But don't tell me to wait.

I don't want to wait anymore
I just don't think I have the strength
The strength to carry on
I don't want to wait anymore
I've waited so long
Forgot what I'm waiting for.
(Repeat)

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ONE DAY IN YOUR LIFE

(As recorded by Michael Jackson)

SAMUEL F. BROWN III
RENEE ARMAND

One day in your life
You'll remember a place
Someone touching your face
You'll come back and you'll look
around you.
One day in your life
You'll remember the love you found
here
You'll remember me somehow

STRANGER

(As recorded by Taxxi)

JEFFREY NEAD
COLIN PAYNE

My pulse isn't normal
My blood is too hot
Break out in a sweat
I don't feel a lot
I'm stuck in a corner
I can't get away
Alone with a stranger
Who's got nothing to say.
All alone in a room
With a stranger
All alone in a room
With a stranger
I am alone

All alone with a stranger now
Her eyes wildly stare
I'd better beware
I'd better take care
Of the stranger now.
I know I ain't crazy
But I'm feeling so weird
My sight has gone hazy
It's just as I feared
The music is deafening
I beg for a rest
But there is no stop
My body put to the test.
All alone in a room
With a stranger
All alone in a room
With a stranger
I am alone

All alone with a stranger now
Her eyes wildly stare
I'd better beware
I'd better take care
Of the stranger now.
Sliding towards me
She whispers a word
Her look is so piercing
Invitation ignored
The lights are blinding
I just can't see
I can't find the door
Somebody help me.
(Repeat chorus)

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'Though you don't need me now
I will stay in your heart
And when things fall apart
You'll remember one day.
One day in your life

When you find that you're always
waiting for the love we used to share
Just call my name
And I'll be there.
One day in your life
When you find that you're always
lonely for the love we used to share
Just call my name
And I'll be there.

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SAY YOU'LL BE MINE

(As recorded by Christopher Cross)

CHRISTOPHER CROSS

Say you'll be mine
Say you'll be mine until the sun
shines
Say you'll be mine
And bring me the dream of a
lifetime.

I just can't hide the truth no more
I've got to get my feet back down on
the floor
I love you so
I need you so
I just don't think I can let you go.

It's you that keeps me feeling this
way
I don't think I can take it even one
more day
It don't seem right
That I should be alone tonight.

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'SCUSE ME WHILE I FALL IN LOVE

(As recorded by Donna
Washington)

DAVID LASLEY
LUTHER VANDROSS

'Scuse me while I fall
While I fall in love
'Scuse me while I fall
While I fall in love.

Won't you forgive me please
For giving you divided attention
I seem to drift away
As soon as love is mentioned
I don't know why.

I know I fall in love too fast
Guess I'm just crazy like that
I know it's wrong to give my heart
away
And fall into the same old trap
Why's it be like that.
If curiosity killed the cat
There ain't no chance for me git to
that
They say you only live once or twice
That's why it takes a million loves to
fill a thousand nights.
(Repeat chorus)

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How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may *not* want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's done! The people who do these things for you will remember what they did, but not *why*!

FUN POWER— TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say . . . your boss keeps quiet about . . . **ALL BROUGHT INTO THE OPEN JUST FOR YOU!!** They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience time after time. For example . . .

A STRANGER HANDS HIM \$500—Harry G., a low paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY—Mrs. Thelma J. reports, "I needed money badly. Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command" and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well wishers she never knew existed!"

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you, Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically. After that, sit back, relax, and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

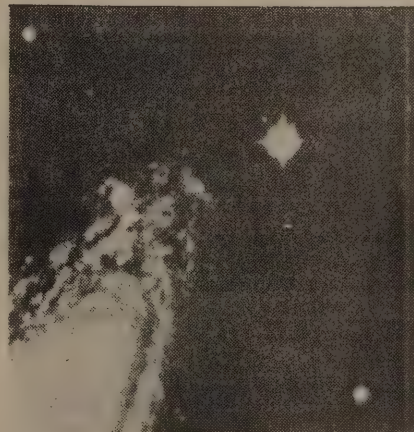
And it's all just *minutes* away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

- The amazing power you now possess
- How to get something for nothing
- Why this method must work for you
- Your "instant" fortune maker
- You can get rich quickly and easily
- "Instant" money can be yours
- A magic spell that works living miracles
- How this secret can bring you anything you desire
- Help from the invisible world
- How to "Tune In" on the secret thoughts of others
- The greatest love spell of all
- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice

RESEARCH INDUSTRIES, LTD.
3194 Lawson Blvd., P.O. Box 903, Oceanside, N.Y. 11572



contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE -- AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE . . . filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

Scott Reed

MAIL NO RISK COUPON TODAY!

RESEARCH INDUSTRIES, LTD., Dept. J 1083
3194 Lawson Blvd., P.O. Box 903
Oceanside, N.Y. 11572

Gentlemen: Please rush me a copy of *The Miracle Of Psycho-Command Power* by Scott Reed for \$10.95 plus \$2 postage and handling. I may examine it a full 30 days or return it for prompt refund of purchase price.

☐ Check here if you wish your order sent C.O.D. Enclose only \$1 good-will deposit now. Pay postman balance, plus C.O.D. postage and handling charges. Same money-back guarantee.

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N.Y. res. please add appropriate sales tax

TIME

(As recorded by The Alan Parsons Project)

ERIC WOOLFSON
ALAN PARSONS

Time flowing like a river
Time beckoning me.

Who knows when we shall meet
again, if ever

But time keeps flowing like a river to
the sea.

Goodbye my love maybe for forever
Goodbye my love the tide waits for
me.

Who knows when we shall meet
again, if ever
But time keeps flowing like a river to
the sea
Till it's gone forever
Gone forever

Gone forevermore.

Goodbye my friends maybe for
forever
Goodbye my friends the stars wait
for me.

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YOU MAKE MY DREAMS

(As recorded by Daryl Hall & John Oates)

DARYL HALL
JOHN OATES
SARA ALLEN

What I want you've got
And it might be hard to handle
Like the flame that burns the candle
The candle feeds the flame
What I've got's full stock
Of thoughts and dreams that scatter

You pull them all together
And how I can't explain.

Well, well you, you make my dreams
come true
Well, well, well you, you make my
dreams come true.

On a night when bad dreams
become a screamer
When they're messin' with the
dreamer
I can laugh it in the face
Twist and shout my way out
And wrap yourself around me
'Cause I ain't the way you found me

And I'll never be the same.

Well, well you, you make my dreams
come true
Well, well, well you, you make my
dreams come true
Listen to this.

I'm down on my daydream
Oh that sleepwalk should be over by
now I know.

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LOVE YOU LIKE I NEVER LOVED BEFORE

(As recorded by John O'Banion)

RICHIE ZITO
JOEY CARBONE
KATHI PINTO

Heard a promise in the wind
Then I saw you walkin' in

Tell me baby where ya been so long
Waited all my life to feel this strong.

I love you like I never loved before
And ev'ry day I love you so much
more
Feeling like I never felt so sure
Love you like I never loved before.

Lonely days and lonely nights
Fin'ly gone and out of sight
I'll do ev'rything within my power
To make your life get sweeter hour

by hour.
(Repeat chorus)

I'll do ev'rything within my power
To make your life get sweeter hour
by hour
I love you like I never loved before
No I never
I love you like I never loved before
No I never, never, never.

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DON'T LET GO THE COAT

(As recorded by The Who)

PETE TOWNSHEND

I can't be held responsible for blown
behaviour
I lost all contact with my only
saviour
No one locked me out because I
failed to phone up
I can't bear to live forever like a
loner.

Don't let go the coat.

It's easy to be sad when you lack a
partner

But how would I react to a broken
heart now
It ain't really true rock and roll
Unless I'm hanging onto you
And when I hold it next time.

I won't let go the coat.

I try to explain but you never
understand it
I need your body but I can't just
demand it
I won't let go like a stray at heel
(Never let it out of your sight)
Every lonely wife knows the way I
feel

(Don't let go tonight)
Don't let go the coat
Never let go the coat.

Your friends all pass for life is just a

market

But you have to finish everything
you started
So I live my life tearing down the
runway
Sure to get the hang of hanging in
there someday.

Don't let go the coat
Won't get no more chances
Forget the war dances
Go blind and hang on
Don't try the slang son
Never let go the coat.

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PETER FRAMPTON

COMES BACK TO LIFE

Breaking All The Rules With An Old Groove.

by Andy Secher

Peter Frampton's in-concert album, **Frampton Comes Alive**, has sold over 15 million copies world-wide. In 1976, when the double album spawned three hit singles, *Baby I Love Your Way*, *Show Me The Way*, *Do You Feel Like We Do*, Frampton was the hottest property in rock. What happened?

A series of unfortunate business decisions — which included the starring role in the ill-fated *Sgt. Pepper* movie, and a pair of maudlin, syrupy-sweet albums — served to not only slow down his budding career, but to bring it to a virtual halt. The press, which only a short time earlier had made a living by chronicling his every move, now roasted him unmercifully, and his concert tours, which for a number of years had ranked among the most successful in the music industry, played in front of more and more empty seats. Only four years after his "live" album had made him rock's "golden-haired boy," Peter Frampton found himself at the crossroads of his career.

Instead of basking in self-pity, he chose to answer his detractors in the best possible way. He shut himself off from the publicity mill that had taken control of his life, and began to channel all of his creative energies into the production of his music once again. **Breaking All The Rules**, with its gritty power and hard-rocking energy, marks the return of the old Frampton style.

"You say to yourself that you won't listen to what critics say," he stated re-

cently. "But in your heart you know that is impossible. We're all human, and we naturally want others to appreciate the work we do. I believe that much of the negative criticism that has been levelled at me has been unjustified. But I've come to realize that all you can do is to forget about it and concentrate harder on your next project."

Frampton has shown himself as a musician in search of the proper outlet for his artistic vision. While the Herd rose to the heights of English pop stardom with a number of chart-topping singles, Frampton always remained uncomfortable with the fact that the media was more enamoured with his appearance than with his musical skills.

Faces, and formed the band known as Humble Pie.

"I've always taken my music very seriously," he said. "Sometimes at the start of my career I felt that the music I was producing was playing a less important role than the image that the British papers were trying to create. When I joined the Pie it was like a total rebellion for me. I saw



"Maybe I wasn't ready for the success of the live album."

For Frampton the success of **Breaking All The Rules** is just the latest chapter in a story that has been characterized by a continual series of changes and transitions. Dating back to his work with the Herd, a seminal late-'60s British pop-rock band,

Dubbed "The Face" by one overzealous British publication, Frampton quickly tired of what he labeled, "the god-awful limits that working with a pop band affords you." He soon left the group at the urging of another British pop "idol," Steve Marriott of the Small

a band that was going to be part pop, part rhythm 'n' blues and part rock & roll. It was an opportunity I couldn't resist."

With Pie, Frampton began to refine the distinctive guitar and song-writing talents that would later



bring him fame and fortune. While on such albums as **Humble Pie** and **Rock On** (which featured Frampton's still trademark *Shine On*) his melodic, pop-oriented material played a subservient role to Marriott's blues-with-metal affectations, on those records he displayed the musical intelligence and instrumental virtuosity that would be the key for his future success.

Despite a generally positive critical and commercial response, things began to grow increasingly difficult for Frampton in Pie. Following the release of the group's break-through "live" album **Rockin' The Filmore**, he sensed that Marriott was determined to transform Pie into a perpetual "boogie" machine and he soon opted for a solo career.

"Steve and I were great mates," Frampton said. "But after a while I guess he felt the need to take charge — for the good of the band, I imagine. I just didn't feel that there was enough room in the band for me to accomplish what I wanted to do."

"I was only contributing one or two songs an album anyway. I had considered going on my own, and after the Filmore album established Pie's reputation and made everyone a bit of money, I felt the time was right to break off and do what I really wanted."

His work with Pie had established his reputation as a top-notch instrumentalist, and with his acoustic and electric guitar talents combined with his finely honed pop sensibility, his first solo albums, **Wind of Change** and **Frampton's Camel**, proved to be exciting and often compelling examples of rock & roll eclecticism. While over the course of a full album his abilities as a lyricist proved somewhat lacking (a deficiency that has continued throughout his career) his sterling guitar work and wistful though gutty vocal style on songs such as *The Lodger*, *Lines On My Face* and the anthemic *Do You Feel Like We Do* made the work on his first solo efforts a near-perfect synthesis of pop accessibility and hard-

rocking progressivism.

Frampton's next two albums, **Somethin's Happening** and **Frampton**, however, lacked the drive that had made his first efforts so memorable. Aside

recorded at Frampton concerts) **Comes Alive** captured the energy of a rock & roll show as few other "live" albums had done before. While much of the subtlety that had distinguished the

energetic enough to appeal to the true rock aficionado.

"I've always loved playing live," he said. "And I think that the live album was successful because it captured some of that enthusiasm. I don't think anyone ever dreamed that the **Comes Alive** album would be as successful as it was. I know I didn't. I just viewed it as a documentation of my live show, but I guess it became something of a phenomenon."

"You say to yourself that you won't listen to what critics say, but in your heart you know that is impossible."



© Russell C. Turiak

Suddenly the "golden-haired boy" found himself in the constant company of Hollywood celebrities, a transition that slowly began to deteriorate his mental well-being as well as his musical production. Frampton is seen here with Sandy Farina from the disastrous *Sgt. Pepper* film.

from a few outstanding tracks — *Show Me The Way*, *I'll Give You Money* and the humorous Doobie Brothers satire *Doobie Wah* — the albums were loaded with "filler" material.

Frampton's popularity grew all along, reaching a peak with the **Frampton Comes Alive** collection. With each song on this double-record set supported by near-hysterical crowd reactions (many of which, it turns out, were not even

studio versions of songs such as *Nowhere's Too Far* or *My Baby* was lost in the raucous in-concert atmosphere, the live environment showcased Frampton's guitar abilities to the fullest. With his "new" image — his mousey brown hair had suddenly blossomed into a head full of blond, Shirley Temple curls — on **Comes Alive**, Frampton emerged as the quintessential late-Seventies pop star; safe enough for mom and dad to accept yet

The success of the **Comes Alive** album proved both a boon and a bane to Frampton's career. Suddenly he found himself in the constant company of Hollywood celebrities and television talk show hosts — a transition that slowly began to deteriorate his mental well-being as well as his musical production. It almost seemed that after the success of the live album, Frampton had to pay the devil his due, and his personal and professional lives began to fall apart. His girlfriend sued him in a noted New York "palimony" case (she lost) and he was involved in a near-fatal auto accident while on holiday in the Bahamas. On top of that his two follow-up albums, **I'm In You** and **Where I Should Be**, were uninspired and directionless examples of an artist going through the motions.

"Maybe I wasn't ready for the success of the live album," he candidly admitted. "It was rather staggering. The pressure was always there. I mean there were something like two million orders for **I'm In You** before I even went into the studio to record it. It was a situation that could make even the strongest person rather paranoid."

Happily, with the success of **Breaking All The Rules**, it seems that Frampton has now not only weathered the storms of discontent that have clouded his career over the last few years, but has emerged from his ordeal as a more mature and polished performer. At the age of 31, it's safe to say that the music world has not heard the last from Peter Frampton. □

SO YOU WANT TO BE A ROCK STAR?

BEATLEMANIA THE MOVIE: AN INCREDIBLE SIMULATION

by Janel Bladow

The house lights go down. The sound of the sixties thunders through the theater as the big screen glows in a psychedelic rainbow of color. There, larger than the Hulk, more powerful than Superman, with all the magic and mystery of the Real Thing, are Mitch, Ralph, David and Tom — the Fab Four...(?)

Beatlemania The Movie recently opened at theaters everywhere. Like the stage play that preceded it, the movie is an overview of the sixties: the era, the action, the music and most of all, the Beatles. It combines over "4,000 visual images with nearly 30 of the most renowned Lennon-McCartney compositions to portray the evolution of a generation." Performed by the four

actor-musicians (Mitch Weissman, Ralph Castelli, David Leon and Tom Teeley), the songs span the entire musical and cultural spectrum which those famous Moptops immortalized.

Although both productions have drawn fire from the press as a "ripoff," the producers as well as the stars immediately counter that the show has played to packed houses around the world for the past three years and has grossed \$35 million.

The film goes a step beyond the play by adding the hit tune, "Please, Please Me," to its score and an outdoor scene with Paul/Mitch. Also, zooms, closeups and special effects not possible for the stage

productions are used for maximum intimacy.

Why a film? Producer Ely Landau, who has also made *King* (about Martin Luther King, Jr.) and *The Greek Tycoon*, says, "It is a phenomenon when you see 3,000 kids in Hartford, Connecticut, knowing the first note of each song and giving standing ovations to four very talented kids at the end of each song, knowing they are not the Beatles, but truly an incredible simulation. It is something that Edie (his wife and coproducer) and I feel should be brought to a wider audience than just that of the live theater."

"It is a show that we felt should be recorded for posterity," Edie



Although both *Beatlemania* productions have drawn fire from the press as ripoffs, the producers and performers counter that the show has played to packed houses and grossed \$35 million.



From left: Mitch Weissman (Paul), Tom Teeley (George), Ralph Castelli (Ringo) and David Leon (John) of *Beatlemania*.

adds. "And that's just what the film does."

For Mitch Weissman, who plays Paul McCartney in the film as he did on Broadway and in several road companies (seeing South America and Japan en route), the last five years of his life began with a whim, at the prodding of friends. At the time, he never expected his career would take this turn, or that such an opportunity would be presented to him. Mitch took a break from his job as a graphic artist in a New York advertising agency and his "real" work in the studio where he was laying down tracks for a demo tape of his own songs, when he auditioned for the part of Paul. The rest is history.

For the last five years, he has played the 'good-looking one' of the Fab Four. The *Beatlemania* role did put the Long Island resident's own musical aspirations on hold, but Mitch has no regrets. Through the project he has made important contacts and gained valuable experience, both he says, applicable to his future as a singer/songwriter. "Beatlemania was the best

musical training I could ask for," he continues in his press agent's busy, cluttered office. "It was like singing lessons every day. The songs became my scales. For discipline, repeating the same songs, the same show every night, was great."

Mitch, like so many other aspiring musicians and actors, is

"Beatlemania was the best musical training I could ask for."

well aware of the problems he faced when trying to enter the business. He struggled and now sees the *Beatlemania* part as his "lucky break."

"This show," he says, "definitely made people aware that I exist. It's not too easy singing the same songs, catching the inflections, speech patterns, a person's movements, antics, reactions. I

researched and reviewed Beatle movies, interview records, videotapes, everything I could get, to get Paul's personality down. It's just as rough as doing the bar band routine. I did that too. But I feel privileged and honored to be in *Beatlemania*."

Now that the filming is over and he is no longer playing Paul seven nights a week, Mitch spends most of his time at home with his wife and cats and in the studio, recording his songs. That long awaited tape may see daylight yet. Also, he has begun showcasing his group, The Mitch Weissman Band (natch), at Trax, a Manhattan rock club popular with record industry types. His flyers note, "You saw him as someone else, now see him as himself."

"Now I want to go into music, my music, and I'd like to do more acting," he says. "My songs have a slightly heavier edge than the Beatles. A more Eagles, Raspberries, Cream sound, but of course, there is the Beatles influence there. That's why this role was such a privilege." □

Caught IN THE Act

by Patty Romanowski



©Jeffrey Mayer/RAINBOW

Johnny Lyon is a human dynamo, incapable of delivering less than 150 per cent.

SOUTHSIDE JOHNNY & THE ASBURY JUKES

Although they've got six albums (including the most recent, a live double LP entitled **Reach Up and Touch the Sky**), a respectable string of singles and an enthusiastic following, Southside Johnny and the Asbury Jukes have yet to lay a solid claim to the success they deserve. A combination of circumstances (including the thrust of most radio airplay away from honest rhythm & blues) has kept Southside and the Jukes a good arm's length from some necessary exposure.

It's no secret that even the best of bands can be effectively undermined if they fail to make a few compromises in favor of trends or gimmicks. Perhaps real r&b is a bit too tough for most people these days when a little spandex or angst goes so far. The real irony is that a stupid parody of white r&b like the Blues Brothers can go so far while the Jukes are still relatively obscure.

Recently at Manhattan's elegant Savoy, the Jukes played like the good-time bar band from Asbury Park they are, but with a fine polish and professional musicianship, an uncluttered blend of the best of American rock and roll, r&b and soul. Opening with the Supremes' *Stop in the Name of Love*, Southside Johnny Lyon and the Jukes (four horns, keyboards, drums, bass, guitar, two female vocalists) presented a show of more than just *their* hits.

Through a series of medleys and featured tunes, the band paid tribute to a wealth of great classics like *On Broadway*, *Under the Boardwalk*, *My Girl*, *Fever*, *Only Sixteen* and *You*

Send Me. Not so unusual, perhaps, except it was refreshing to hear the oldies being played simply because they were good songs, not just because the band felt a need to validate their own style by commemorating their predecessors' (a nifty trick for many new bands).

Indeed, Johnny and the Juke's originals stand up on their own. With great melodies and a feel for the swing in them, the show never lags for a second. Johnny Lyon is a human dynamo, incapable of delivering anything less than 150 percent. It seems impossible that he or the rest of the band could have a good time doing it any other way. With a voice subtle enough to capture the drama of Springsteen's *The Fever* or his own *Hearts of Stone* and yet still full of happy passion for *You Mean So Much to Me*, *Talk to Me*, *This Time It's for Real*, Lyon is first and foremost a true singer in the rock/r&b tradition (which does not include Boz Scaggs' chrome smoothness).

After that, it's his infinite energy, a repertoire of wild, kinda awkward soul steps and the ability to kid the audience (sometimes mercilessly) and still be loved for it. After all, like the song says, we were havin' a party and a welcome change it was. A few listens to their latest live LP might give you some idea of what it's like, but the record can't show the laughing, trombonist Richard "La Bamba" Rosenberg's own crazy steps or the big smiles when the band comes out for the third (and there could have easily been more) encore. So much of that just doesn't seem to translate to vinyl. You have to see them live for yourself, where it's all for real. □

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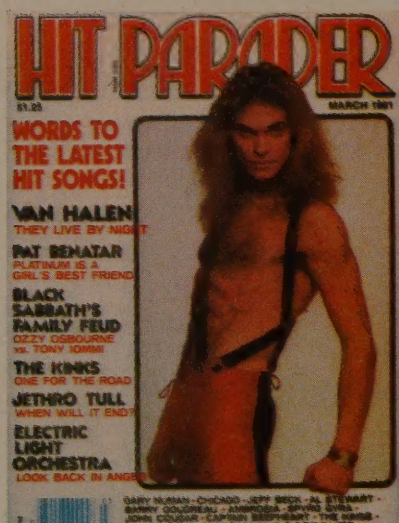
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